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The Vi-Spring Overlay Mattress

When first you sleep on a 'Vi-Spring' you at once realise what a world of difference there is between this famous overlay and anything upon which you have hitherto slept. Its exquisite softness, its luxurious resilience promote a sense of restfulness that quickly induces sound, health-giving sleep.

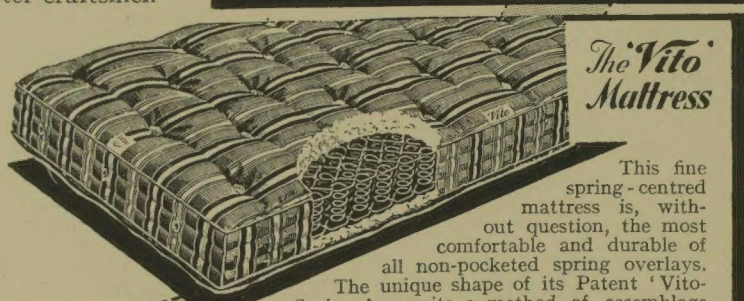
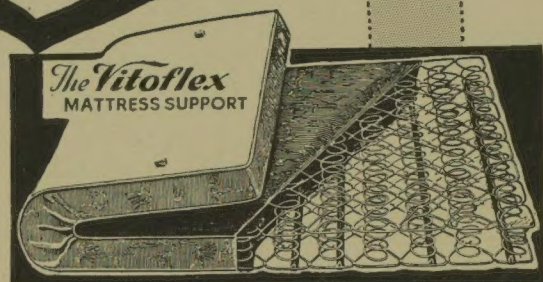
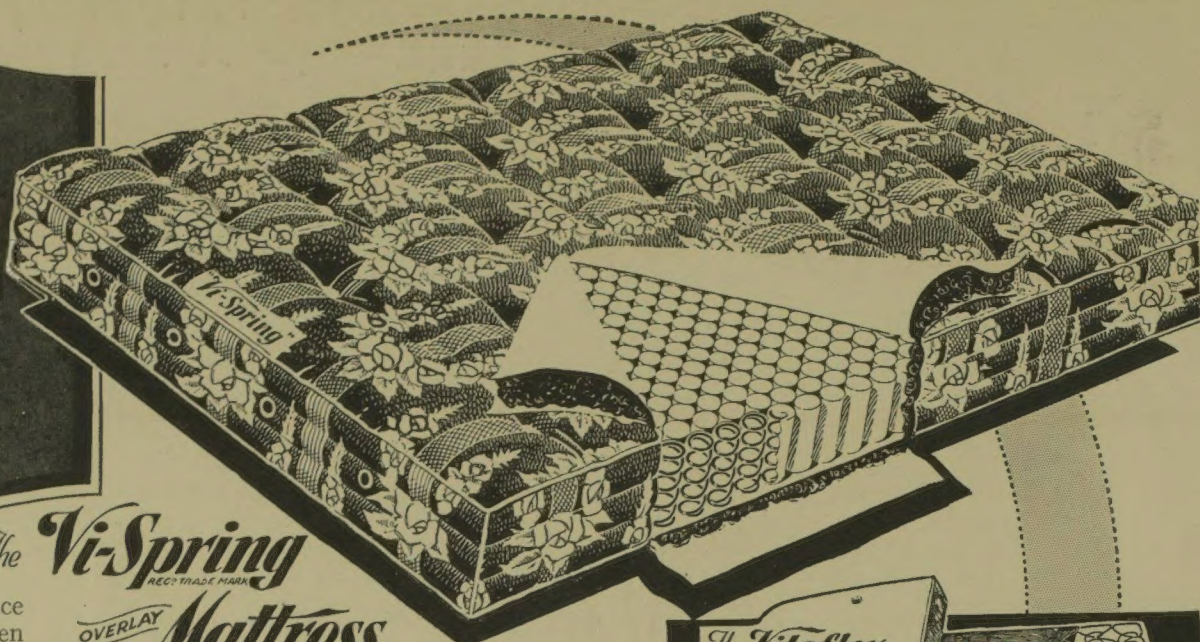
The incomparable comfort of the 'Vi-Spring' Overlay Mattress is due to the care and skill exercised in manufacture and the fine quality of all materials used throughout construction. Springs of the finest British Steel wire ensure that permanent resiliency which makes the 'Vi-Spring' give so many years of comfort and sound service. Expert finish, the hand-work of master-craftsmen ensures that reliability which has made the 'Vi-Spring' acknowledged as the world's finest overlay mattress. When buying look for the label bearing the registered name 'Vi-Spring Mattress.'

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WARM

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WARMER

Vest and pants, which can be got with long or short sleeves and long or short legs, will fill the bill where a man has other ideas of climatic needs. These garments are fully-fashioned—that means they are made to fit you and to stay fitting you.



WARMEST

Combinations meet yet other personal preferences and have the Braemar tradition of craftsmanship behind their perfection of fit. Ask to see Braemar 'Optimus.' The 'Optimus' means just what it says. It is super-quality underwear and you can get it in every style in pure wool or silk and wool mixtures.



UNDERWEAR FOR MEN

Braemar underwear for men can be bought at most good shops and stores. Write for interesting booklet to Messrs. Innes, Henderson & Co. Ltd., Hawick, Scotland; or Axtell House, Warwick Street, London, W.1. Also makers of Braemar Sportswear.



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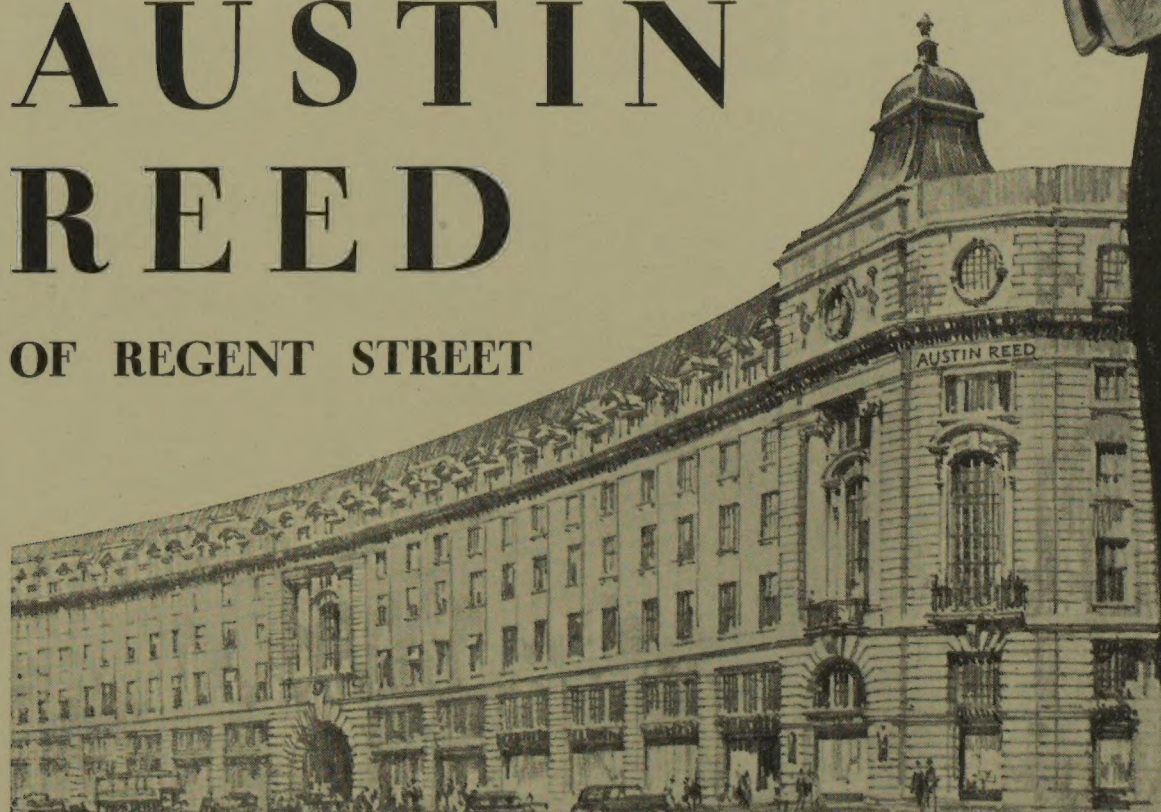
for men about Regent Street

Night must fall, and here we are waiting to help a man face the music. We are ready with distinguished clothes that have been tailored in advance to fit him perfectly: with a shirt that will show just the right amount of cuff; with a waistcoat that will not gape or sag however long the evening. His hat, his gloves and scarf—they are all just a matter of no more minutes than he wishes to spend. Changing rooms, a bathroom and London's finest barber's shop are waiting below. A taxi is at the door. No man who starts at Austin Reed's need ever miss the oysters!

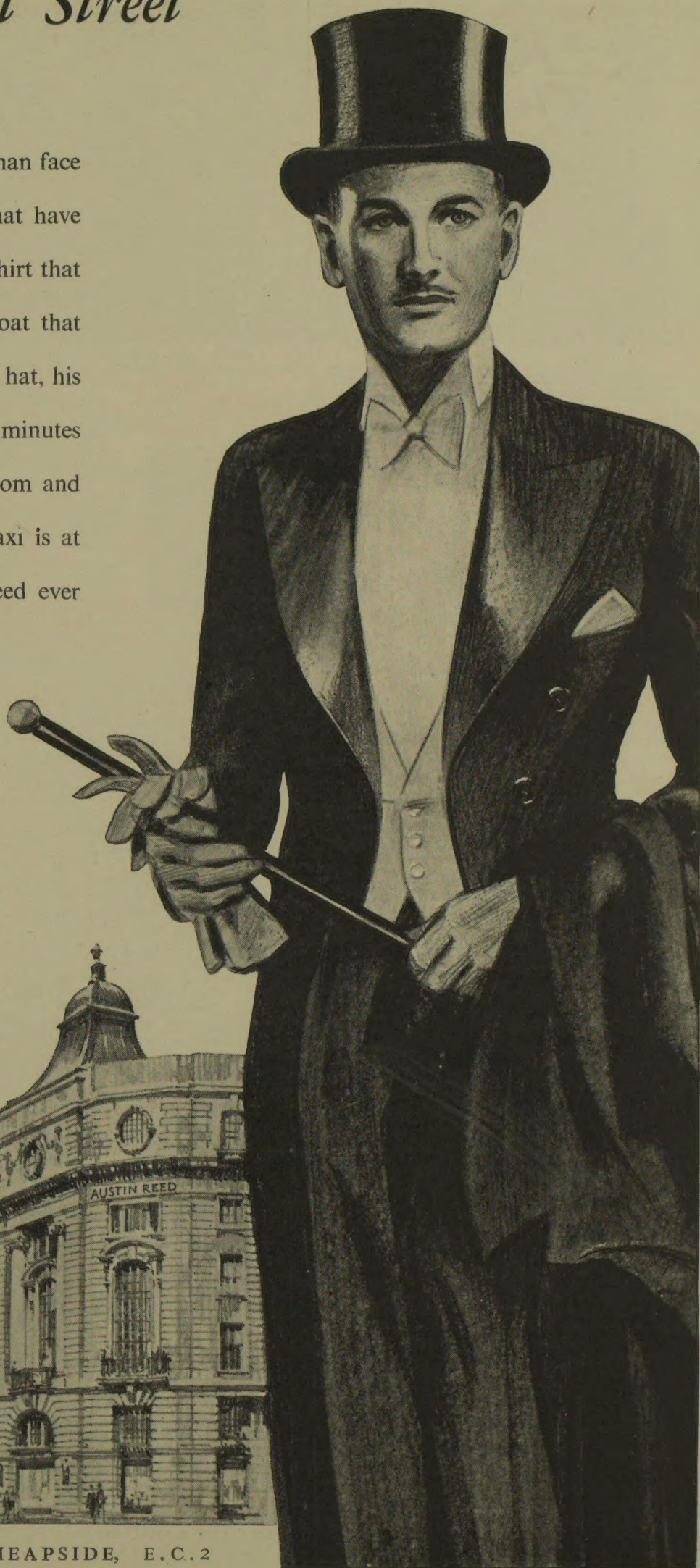
Dress coat 7 guineas. Dinner jacket 4½ and 6 guineas. Dress overcoats 9 guineas. Dress trousers £2.5.0. White waistcoats 10/6 to 21/-. Black waistcoats 30/-. Dress shirts 10/6, 12/6. Opera hats 30/-. Silk hats 35/-. Evening shoes 32/6.

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HALF a century ago our Australian colony of New South Wales hit upon an idea which has had a remarkable influence on stamp issues throughout the world. The Colonial Government introduced in 1888 a new series of stamps, in a variety of designs, and each bore the motto, "One Hundred Years."



AUSTRALIA: GOVERNOR PHILLIP AT SYDNEY COVE IN 1788.

It was, in fact, the centenary of the Colony that was thus marked, but the stamps were continued in use as regular postage stamps over a long period, whereas most "commemorative" issues that have followed were of short currency. The passing of another fifty years has brought us to the sesquicentennial of the same event, and the Australian Commonwealth has produced a three denominations—2d. red, 3d. blue, and 9d. purple—for the new occasion. All three are in one design, from a painting by Mr. John Allcot, depicting Governor Phillip with his party on the shores of Sydney Cove, tasting the water from the adjacent stream. The presence of fresh water decided the location of the first permanent settlement in Australia.

A new series of charity stamps from Austria presents four interesting designs set in a standard type of frame. The 5 groschen green shows nurse putting on baby's binder, a novel subject for a postage stamp. A nurse feeding a child, tending an invalid, and taking care of the aged and infirm, provide the subjects of the other values.



MANCHUKUO: A PIGEON DEPICTED ON A NEW ISSUE.

The fourth centenary of the cane-sugar industry is a fitting subject for Cuba's latest commemorative stamps in three designs, each of which is bisected diagonally. The upper part of each shows the sailing vessels of old, and the lower halves present scenes in the fields of sugar-cane and in the refineries. The stamps, which bear the dates 1535-1935, have been delayed in the making. The values are 1 cent green, 2 cent carmine, and 5 cent blue. The numbers printed were limited to two millions of the 1 c., four millions of the 2 c., and only half a million of the 5c.

In connection with her "five-years' plan," Manchukuo issued a limited set of four stamps in two designs. The one illustrated shows a pigeon apparently puffed with pride, and at Manchukuo's progress, and the other shows the country's flag floating over the capital. The values are 2 fen purple, 4 f. carmine, 10 f. deep green, and 20 f. deep blue.

Egypt has found a novel and attractive way of writing her living history in postage stamps. It is only a few months since we described the large stamps depicting the scene in the Foreign Office, London, with Mr. Anthony Eden presiding at the signing of the Anglo-Egyptian Treaty. Now we have another set of three stamps to mark the Montreux Conference of April-May last, which determined the abolition of the Capitulations in Egypt. The central feature derives from a coin depicting a native water-carrier the values being 5 millimetres red-brown, 15 mills. purple, and 20 mills. light blue. Only 200,000 of each of the 15 and 20 millimetres were printed, but there were 500,000 of the lowest value.



SPANISH MOROCCO: A PORTRAIT OF GENERAL FRANCO.

They are in four designs, finely engraved by the American Bank Note Company. The first, 10 centavos violet, shows the first flight in Peru by the aviator, Juan Bielovucic, at Lima on Jan. 14, 1911. The 15 cts. green bears a portrait of the Peruvian air ace, Jorge Chavez. On the 25 cts. is an aerial map of Limatambo, the airport of Lima, and the 1 sol grey-black shows the American Continents charted to show Lima's air-links with the world.



AUSTRIA: A NEW CHARITY STAMP.



EGYPT: THE ABOLITION OF THE CAPITULATIONS



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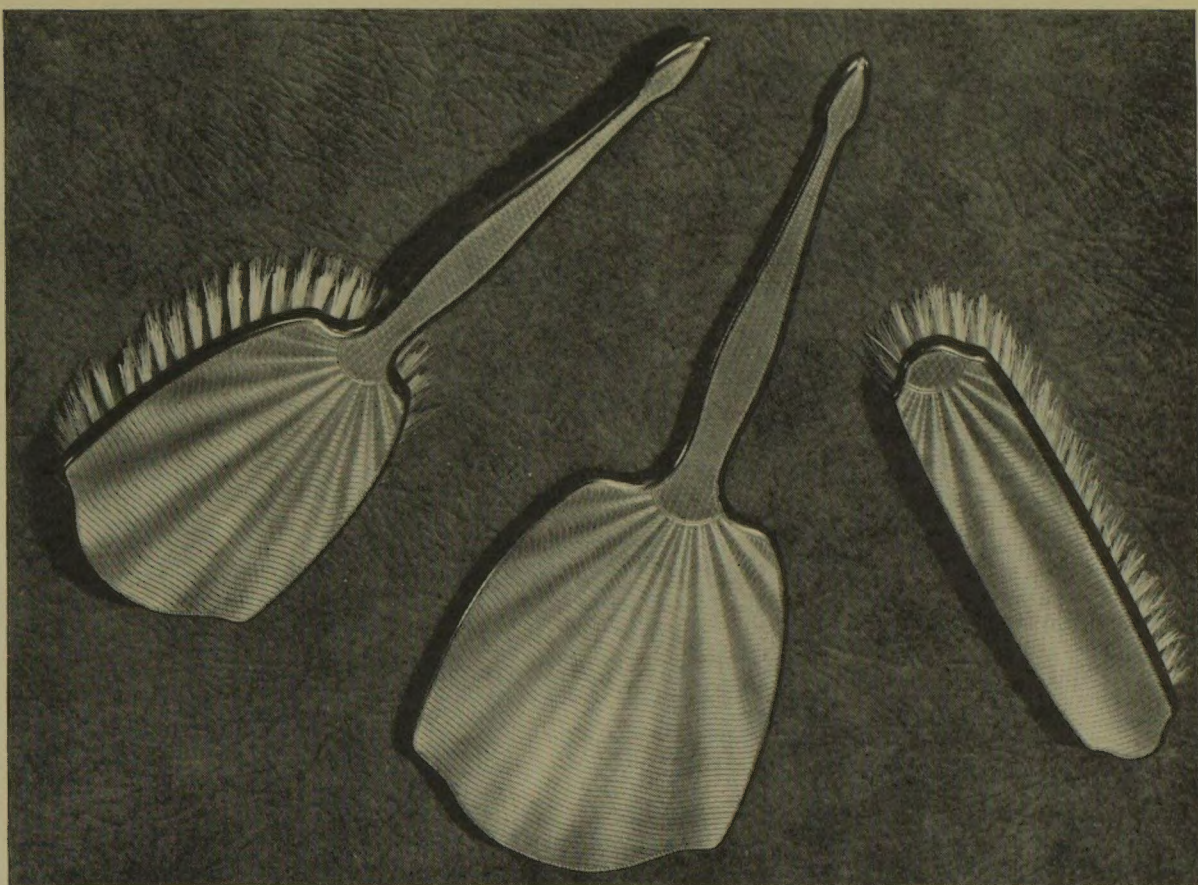
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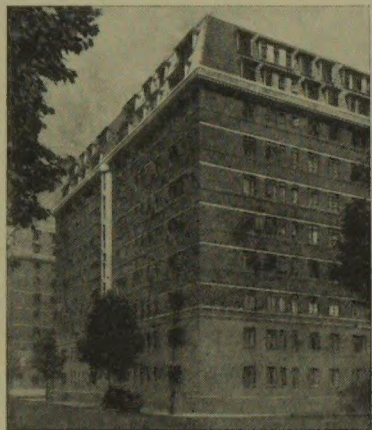
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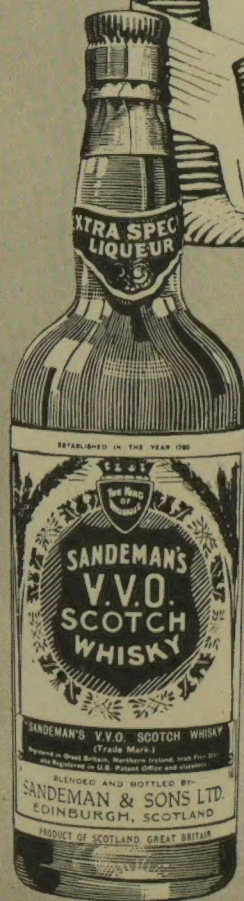
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The Mystery of Africa

In the heart of the Rhodesian veld lie the Zimbabwe ruins, vast and inscrutable, the mystery of whose origin has baffled the explorers of the last century and the scientists of this. Zimbabwe, the inspiration of "King Solomon's Mines," a part of the old Africa—the dark continent—no one

knows what race defended this granite fortress or worshipped in this stately temple—whence came the builders, whither they went.

Until a few years ago no white man had set eyes on these mysterious ruins. Today, Zimbabwe, just as awe-inspiring, just as beautiful, attracts travellers from all over the world. They journey there in comfort, by rail or road, stay at good hotels or camp on the rolling veld as their inclination lies. From thence they can go easily to the wonderful mountain scenery of the Eastern Districts, or north west to the greatest natural wonder of the world—The Victoria Falls.



Do you realise that this country which, forty years ago, took months to reach, is now within 5 days of London by air—two days from Capetown by train, after a restful fortnight at sea—or 12 hours from Beira, an East Coast port reached via the sunny Mediterranean?

"Travel in Southern Rhodesia" is a booklet describing in detail an actual holiday tour—write now for a complimentary copy to The High Commissioner for Southern Rhodesia, Room 14, Rhodesia House, 429 Strand, London W.C.2.

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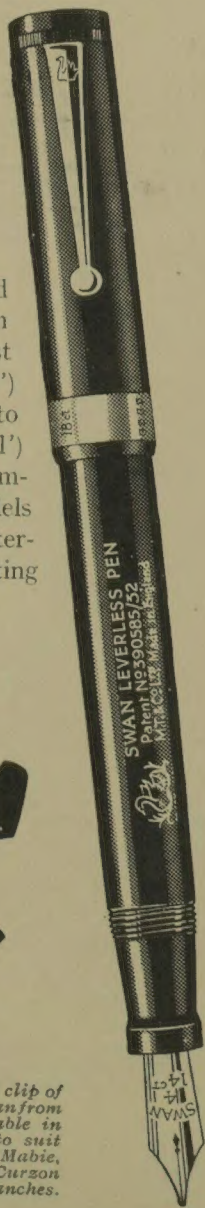
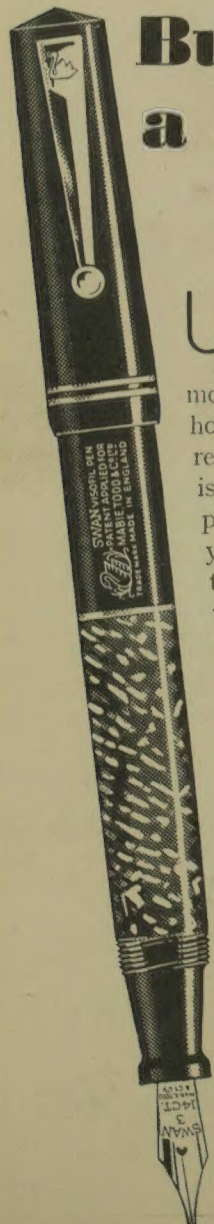
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NOTABLE NUMBERS

73 HIGH STREET, PORTSMOUTH—George Meredith, famous poet and novelist was born here on February 12th, 1828. His first poem was published July 4th, 1849. Some of his best known novels are the Ordeal of Richard Feverel, the Adventures of Harry Richmond, and Diana of The Crossways.

Quality still counts to-day—and with smoking, the critical modern will do well to note another famous number, Player's No. 3. It denotes a cigarette—mellow, full of flavour, famous for its super excellent quality.

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But if every lift of the hat were to knock a little off your bank balance, would the reaction be so automatic? Food for thought?

Yet in some districts of Ethiopia that is the way of things. For there, slabs of crystal salt pass as legal tender and it is considered just good manners when meeting a friend, to proffer a "coin" to be licked. Thus the display of one's breeding knocks at one's pocket, the "coin" deteriorating in value with each lick!

Sounds quaint, doesn't it? That's one of the fascinations of globe-trotting—strange encounter here, bizarre custom there... all serving to enrich your conversation, add colour to the theme, when the yarns are spinning merrily during that week-end at the Jones's.

If you are thinking of hitting the sunshine trail this Winter, there's a wide field of romantic travel to choose from... Madeira, Africa, Bermuda, Florida, Nassau, California, West Indies, South America, the Orient and far East, Australia, New Zealand...

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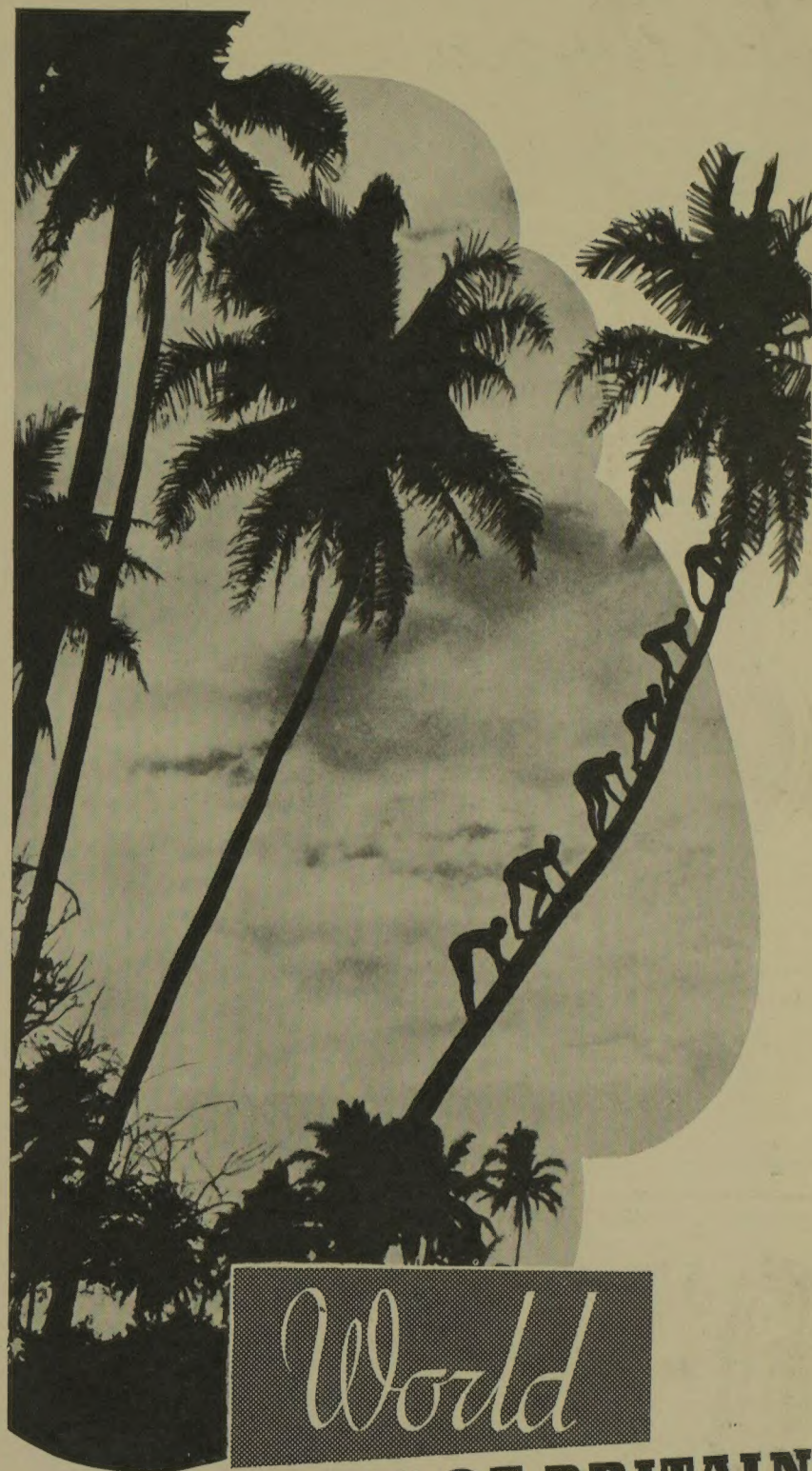
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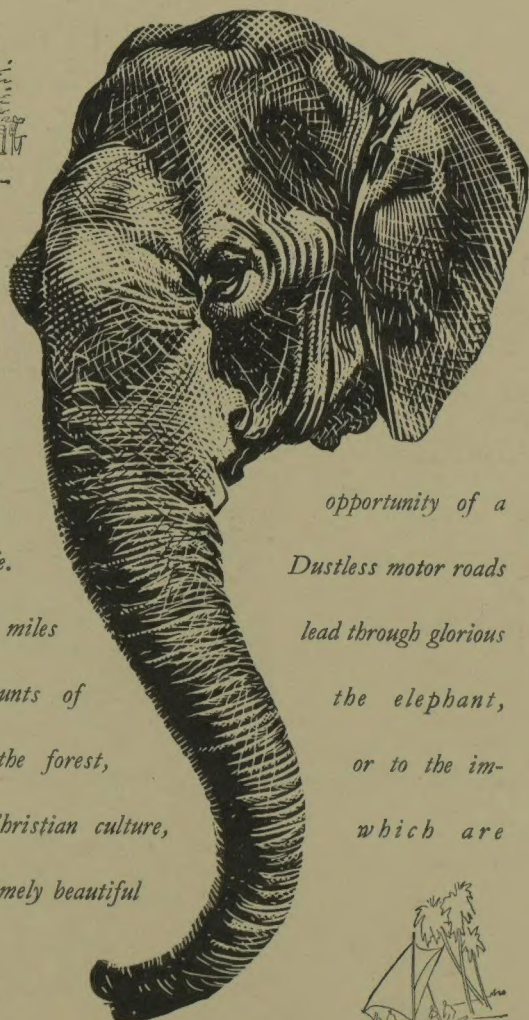
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SATURDAY, NOVEMBER 13, 1937.



THE CENTRE OF THE EMPIRE'S THOUGHT ON ARMISTICE DAY: THE CENOTAPH—AN UNUSUAL POINT OF VIEW.

On November 11, the nineteenth anniversary of the Armistice that ended the Great War, and the first to occur within the reign of King George VI., the Cenotaph in Whitehall formed, as ever, the centre of the national celebrations.

Our photograph shows a striking aspect of the monument, from an unusual point of view, an archway of Richmond Mews on the east side of Whitehall. Beyond is the Home Office, from whose windows royal ladies watch the scene.

PHOTOGRAPH BY WILLIAM DAVIS.



By ARTHUR BRYANT.

SPENDING a week-end in the classic manufacturing county of England, I could not help reflecting how much more beautiful is the average industrial town of the North than that of the South. From the terrace of the house in which I was staying, the eye travelled downwards, over sloping park and meadow, to the most abused and derided manufacturing town in Great Britain. The butt of a hundred comic songs and of a thousand broad Lancastrian jokes, recently the subject of a much-talked-of propagandist book, which described it as a kind of hell upon earth, the town of tall chimneys and gleaming slate roofs lay in Sabbath calm in the valley below me. It was a day of rain and sunshine and light slanting from Atlantic clouds so characteristic of October Lancashire, and the city in the valley, transmuted by the vaporous magic of the atmosphere, was more beautiful than Oxford seen from the woods above Elsfeld or, in time past and now no more, from the Cumnor heights. The broad, crowned tower of a mediæval church rose, cathedral like, in its hazy midst: chimneys like masts rode against the swiftly flowing sky, the houses marched like a grey army into the wind. Beyond, suggesting inroads of the sea that divides Lancashire from Ireland, were silver and blue flashes, where the ground, undermined by subterranean tunnelling, has given way and long filled with gleaming water. The air, like the colour of the checkered landscape, was vivid and tangy, reviving lungs too long filled with London dust: there was sea in it, and the hint of craggy hills, and harsh, glad energy. It was the kind of air that has made, and still, for England's salvation, makes, indomitable men.

Perhaps to eyes less attuned to the North than those that watched it with the affection of old familiarity revived after long absence, that spectacle of sharp contrasts—dark city and green countryside, vivid sky and coaly earth—might have seemed wholly terrifying. I looked down on it from a stronghold of the past, the home of an ancient race—a great house filled with treasures and holding out all the refinements known to man of peace and beauty and spacious living. It represented the accumulation of centuries of uninterrupted civilisation and ordered well-being. The city in the shadows below was composed of tiny, grimy houses, peopled by crowded thousands, given over for many generations to factory labour—a grim citadel of the industrial revolution contrasted and opposed to the serenèr life of the past around me. The two, it might have seemed, were set against one another in eternal war, the one doomed to early destruction at the ruthless hands and unseeing eyes of its younger, more vigorous rival.

Had I been in any other land but England, that might well have been so. The Marxian doctrine of

inevitable extinction of the culture of the leisured ages by the industrial proletariat may be ruthless and inhuman, but it is based on logic, and, if not on real, on mathematical justice. A hundred years ago, when the strife of the "two nations" was at its height, and Marx and Engels were young men, it seemed as if the foredoomed must happen. In 1842 the pent-up misery of three generations broke out, in the deepest trough of an industrial slump, in a widespread rising of the operatives of Lancashire, Cheshire and Staffordshire. Everywhere in those counties angry crowds threatened and rioted: the Guards marching through London to entrain for the insurgent North were stoned by the mob all the way to Euston, and the long-awaited revolution of the English workers seemed at hand. Yet somehow nothing came of it. At the house at which I was staying, the colliers formed a human chain round the

of militant Socialism, without denying its Socialism, is to-day the fighting salient of English Conservatism, and Free Trade Lancashire stands foursquare for the new Protection. Alice in Wonderland never visited a land of more topsy-turvy paradox. The very extremes of town and country mingle in every valley of the West Riding and the Lancashire hills; the great factories, with their unseen windows and rows of grim, grey urban houses, look out on to bare hills of stunted wind-driven thorn and ash and naked rock. Here, where a century and a half ago Blake could see nothing but dark satanic mills fouling the fair face of England, ugliness and beauty are so blended that a man can scarcely distinguish between them. Sometimes the whole land is dark with mists and smoke: black, squalid and horrible. Yet a day later and shafts of sun pierce the veil between Heaven and earth: between the trunks of shining and

blackened trees the grass glints with greens more vivid than any known to the south country. Nor does it need sun to transfigure the seeming sordid in this land of gnomes and smoky magic. The grey majesty of Bolton, with its thousand towering chimneys, comes to mind: of grey church towers that first belonged to more coloured ages but have now taken their honoured part of guiding and inspiring a world inconceivable to thirteenth-century monks and masons: of queer wheels with fantastic black tracery standing guard over deserted slag-heaps.

A man might grow to love this land with passionate intensity; many, indeed, have. It offers nothing to slackness of brain and sinew: but to the alert and perceptive mind, how much! Waste places of charred green, encompassed by stern, box-like



THE ANTI-COMMUNIST AGREEMENT BETWEEN GERMANY AND JAPAN ENLARGED TO INCLUDE ITALY: SIGNING THE TRIPLE PACT IN ROME—MR. HOTTA, THE JAPANESE AMBASSADOR TO ITALY, AFFIXING HIS SIGNATURE; WITH COUNT CIANO (EXTREME RIGHT) AND HERR VON RIBBENTROP (NEXT) STANDING BEHIND.

The Anti-Communist Pact between Germany, Italy and Japan was signed on November 6, in the Hall of Victory at the Palazzo Chigi in Rome, by Herr von Ribbentrop for Germany, Count Ciano for Italy, and Mr. Hotta, the Japanese Ambassador to Italy, for Japan. Afterwards each of the signatories made a short statement. Count Ciano said that the Pact had no secret aims and was not directed at any other country, but remained open to all States wishing to associate themselves with it. Herr von Ribbentrop said it was a bulwark against any threat that might be made by the Communist International, and a guarantee of world peace. Mr. Hotta pointed to the benefits it would bring to civilisation. Count Ciano invested Herr von Ribbentrop with the Grand Cross of the Order of St. Maurice and St. Lazarus, and the three representatives then drove to the Palazzo Venezia, where they were received by Signor Mussolini. Herr von Ribbentrop conversed with the Duce for two hours. Telegrams of congratulation were sent by Herr Hitler to Signor Mussolini and Prince Konoye, the Japanese Prime Minister.

park, so that, as one of them put it, the old Lord, whom they liked, should drink his port in peace. The next age saw the first great onslaught on slum and factory abuse, the dawn of remedial social legislation, and that great voluntary movement towards human betterment which threw a bridge over the gulf that divided the "two nations." The year 1852 witnessed, not a repetition of the rising of 1842, but the great International Exhibition in Hyde Park, attended by tens of thousands of peaceable, orderly and patriotic operatives from the North. The classic home of the Marxian proletariat provided no revolution, no class-war, and no blood-bath. That was reserved for other lands.

For England is the land where contrasts blend and opposites, thought irreconcilable, imperceptibly merge. Here, as in its sky and landscape, everything mingles and acquires a kind of unity. The contending armies, seemingly about to clash, are presently seen to be marching side by side. Nowhere is this more true than in the harsh, coaly North; the historic home

dwelling, grey granite roads that climb between the factories and the eternal hills, pointed armies of marching roofs, moors that are blackened gold-mines, dark, jagged edges against the low fields, and banners of smoke, white and black in the cloud-spangled heavens, was there ever such a landscape to express the balanced battle, swaying now one way and now another, between man and nature? In the South, where the villas of London roll down (through Sussex) to the sea, man appears to have conquered Nature. The effect is somewhat disquieting, for, apart from the æsthetic bankruptcy entailed, there is an uneasy sense that victorious man does not know what to do with his victory, and may possibly die of inertia. No such danger threatens the granite North, even after a century and a half of industrialism. The battle is still unresolved, and is writ large on the pale, resolute and freedom-loving faces of the thin-lipped, long-chinned, humorous folk of industrial Lancashire and their ruddier brethren of the West Riding.

SET UP IN WHITEHALL: THE HAIG STATUE IN ITS FINAL FORM.



THE UNVEILING OF THE HAIG MEMORIAL: MR. HARDIMAN'S MUCH-DISCUSSED WORK NOW PLACED IN POSITION BEFORE DOVER HOUSE; AND (INSET) THE HEAD OF THE FIGURE.

The unveiling, by H.R.H. the Duke of Gloucester, of the Haig Memorial in Whitehall was fixed for November 10. It was arranged that before the ceremony the sculptor, Mr. A. F. Hardiman, A.R.A., and the architect, Mr. S. Rowland Pierce, A.R.I.B.A., should be presented to the Duke. It was also announced that on Armistice Day, after the observances at the Cenotaph, his Majesty the King would walk up Whitehall to the Haig Memorial, and lay a wreath at the foot of the monument. This equestrian statue of Earl Haig, we may recall, was placed on its pedestal in front of the Scottish Office, Dover House, Whitehall, on October 12 last, nine years after it had first been commissioned by Parliament, and, in deference to criticism, two modifications to the original design had been made by the sculptor. Controversy arose more particularly, it will be remembered, with regard to the figure of the horse. The whole work, which is in bronze, is 14 ft. high, and weighs 4 tons.



"THE MOST FAMOUS SINGLE NAME IN THE WORLD."

"LLOYD'S": By RALPH STRAUS.*

By SIR JOHN SQUIRE.

ONE never knows where Mr. Ralph Straus is going to break out next. Novels, criticisms, works on printing, publishing and bibliography, lives of Dickens—and now, in his latest, he betrays a familiarity with the intricacies of insurance of which I should never have suspected him.

At lunch in a chop-house the other day I heard two young barristers talking about a case, and one said to the other: "As a matter of fact, old boy, I know nothing about the City except that I go through it to get to Liverpool Street. I don't know the Stock Exchange from the Mansion House." This honest man stated the truth about the majority of people who do not work in that mysterious place, the City; this applies not only to its geography, but to its operations. I was told, long ago, that a reviewer was a humbug and a bad man who reviewed a book "out of the book itself"—i.e., with no previous, independent knowledge of the subject. To that doctrine I have endeavoured faithfully to adhere. But I'll eat my hat if Mr. Straus, outside the financial and commercial papers, finds a single critic who is able to question his historical facts.

For instance (I asked myself, when I first gazed at the cover of this book), what do I know about Lloyd's myself? More, perhaps, than about some things. When I was younger and greener and I met a man who said he was "in the City," I used, in a friendly, interested manner, to ask him what he did there. Sometimes he said he was a merchant banker, and I hadn't the least idea what that was. Sometimes he said he was a bill-broker, and I didn't know what that was. But sometimes he said he was at (or is it "on" or "in"?) Lloyd's, and I brightened up. For I knew that Lloyd's were the people who insured ships, and I knew it had grown out of Edward Lloyd's Augustan coffee-house, and I had read, as a boy, the story of the sunken *Lutine*, and how gold and a ship's bell had been

money "advanced on a ship or cargo, to be repaid with large interest if the voyage prosper, but not repaid at all if the ship be lost"—which is now legally known as "bottomry." In the early Middle Ages the Church's war against usury deterred even insurance.

But with the coming to power of the Hanseatic League, that loose but most effective federation of North German and Flemish trading towns, there came a general revival in marine insurance. Now for the first time concerted action

without Permission had of the Insurers. Losses will be paid within two months of the receipt of news, and if a dispute arises the insurers agree to 'pay first of all the Sums insured and then have Leave to go to Law.'

So we proceed. Sir Nicolas Bacon in Elizabeth's first Parliament, asked: "Doth not the wise merchant in every adventure of danger give part to have the rest assured?" Some merchants were even wiser than others. As Richard Candler observed, when applying for a patent for a central

Insurance Registry, for a monopoly for himself: "evyll disposed people for their private gayne" would assure "one thing in sundrye places Therby intendynge if any losse should happen to recover in all the sayd places." A Court of Assurances resulted; its records are lost, but it does not seem to have functioned very well. In Charles II.'s reign the Phoenix Fire Office was founded (the Great Fire had awoken everybody to the necessity of insurance). Scheme after scheme was started with a view to protecting the interests of insurers, the public, or promoters. The coffee-houses began to be (had coffee not come in, Lloyd's would probably have started in a tavern) centres of business, and business began to crystallise in one. "One of the coffee-houses had become generally known for its great shipping connection. It was by no means the only London coffee-house where those with maritime interests were wont to assemble, but for some years the underwriters had been finding it to be one of the most convenient meeting-places for shipping news and the transaction of business, and now, after the passing of the Bubble Act, merchants in general were coming to regard it as the private insurers' special preserve.



IN THE YEAR IN WHICH THE ACT FOR COMPULSORY CONVOY HAD BEEN PASSED: "THE COFFEE-ROOM AT LLOYD'S, 1798"—FROM A CARICATURE.

Photograph by Humphrey and Vera Joel.

on any considerable scale was taken against the pirates who were infesting every European sea, and at the general meetings of the League ordinances were decreed—in more than one of them bottomry is mentioned as an important side of all sea-borne commerce—which few traders could afford to ignore. A maritime code,

"This coffee-house stood in Lombard Street, but that had not always been so. It was in Tower Street that it had originally been opened, in 1686 or the following year, by a man named Edward Lloyd."

Lloyd started a newspaper which contained shipping news. In the archives at Lloyd's (who are at last, after their wanderings through coffee-houses and Royal Exchanges, in a building of their own), there are Lloyd's Lists of 1701 and 1702. Then there is a gap. But we come, in January 1740, to a "Lloyd's List" (reproduced in Mr. Straus's book) which records rates of exchange, prices of stocks, and such things.

Lloyd's went through many tribulations. The underwriters were always on the move. Mr. Straus tells an amusing tale about the struggle these honest men had with the politicians, harried from pillar to post, until John Julius Angerstein (the chief founder of the National Gallery) anchored them, and Lloyd's, as a Corporation, was established.

It all came out of fluctuating mediaeval things. It then came to a centre in one of many coffee-houses. It then comes down to this: the whole thing being fixed:

"The architect chosen was Sir Edwin Cooper, who had been responsible for the Port of London Authority's fine building on Tower Hill, and on May 23, 1925, King George V., accompanied by Queen Mary, drove down to the City to lay the foundation-stone—a signal honour which was widely appreciated." Lloyd's at last had a home of its own after hundreds of years. And now, as Mr. Straus says, "Lloyd's is the most famous single name in the world. It is known to every one of the civilised nations and must be familiar to millions of those who know nothing whatever about the constitution, functions, or history of the great Corporation which bears the name."



THE INNER SALOON, WHICH WAS SOLELY FOR THE USE OF SUBSCRIBERS AND WAS GUARDED BY A WAITER STATIONED AT THE DOOR LEADING INTO THE PUBLIC COFFEE-ROOM: "LLOYD'S. THE ROOM IN 1800"—BY ROWLANDSON.

Photograph by Humphrey and Vera Joel. (Reproductions by Courtesy of the Author and Publishers of "Lloyd's".)

salved from it, and how the bell was rung when there was good news for the good fellows at Lloyd's. As time went on, I learnt fragments more. When I married, and my wife arranged an insurance on our possessions (to wit, wedding presents), I found, to my astonishment, that the policy, although I never owned a Plimsoll Line in my life, was arranged with Messrs. Goodman, Goodman, Badman and Badman, of Lloyd's. A little later I was informed that these gentlemen had doubtless shared the risk with several others to avert the risk of being ruined should our travelling clocks, fish knives, and copper coal-scuttles be stolen by burglars—which, in fact, they very quickly were. Later still, it began to dawn on me that you can insure anything, or against anything, at Lloyd's, including the result of the Boat Race. Beyond that, all was mist.

I can't say I have ever spent sleepless hours worrying about the history of marine, or other, insurance. But if anybody had ever asked me where it began, I should have lazily answered, "Oh, Lloyd's, I suppose," taking it for granted that all our modern business complications came in, like the limited liability company, with the seventeenth century, and that before that trading operations were simple and enviably free from documents. Not a bit of it. The other day, in the beautiful and interesting library of the Institute of Chartered Accountants, I was shown Italian treatises on the dark mysteries of Double Entry Book-keeping, dating from the earliest days of printing; and, by the same token, shipping insurance seems to have been known ages before Edward Lloyd and his coffee were ever thought of.

Mr. Straus finds no evidence for George Augustus Sala's suggestion that the ships of Tarshish, carrying King Solomon's treasure, were "insured at the usual premiums," but he has found in Demosthenes a reference to sums of

indeed, was built up which was not strikingly different from that which is internationally observed to-day, and at Bruges there was even a primitive kind of Insurance Exchange."

The word "policy" came here with the Lombards (whence Lombard Street), who used the word "polizza," meaning a promise. An Italian policy of 1525 survives: 'So-and-so has made insurance to So-and-so, for an amount to be stated, on goods which have been, or are about to be, loaded on a named ship' or by whatsoever other name she shall go, and the translation continues, 'the Insurers, with respect to the Risk of these Goods, take upon them all Danger, caused by the Sea, Fire and Jettison, Reprisals or Robberies of Friends and Foes, and all other Cares, Perils, Tempests, Disasters, Impediments and Misfortunes, even such as cannot be thought of, that may happen, or have happened, to these Goods; they are likewise answerable for barratry of the Master, save only the Stowage, and the paying of Customs.' The ship has leave 'to touch at any other place,' and 'in case of Shipwreck, the Goods lost may be saved or recovered



A WELCOME INNOVATION AT LLOYD'S AFTER THE MOVE TO THE PREMISES IN THE ROYAL EXCHANGE IN 1774: "THE LOSS-BOOK AT LLOYD'S," THE FIRST VOLUME OF WHICH MAY BE FOUND TO-DAY AMONGST LLOYD'S TREASURES.

From a drawing by W. B. Murray in "The Illustrated London News" dated Jan. 20, 1877.

* "Lloyd's: A Historical Sketch." By Ralph Straus. (Hutchinson, 1935.)

ARMISTICE SUNDAY COMMEMORATIONS: JEWISH EX-SERVICE MEN ON PARADE.



A TRIBUTE FROM THE WOMEN OF THE EMPIRE: LADY EDWARD SPENCER-CHURCHILL PLANTING A CROSS IN THE FIELD OF REMEMBRANCE.



WITH THE DUKE OF KENT, COLONEL-IN-CHIEF (ON RIGHT, FACING THE MONUMENT): THE ARMISTICE PARADE AT THE ROYAL FUSILIERS MEMORIAL IN HOLBORN.

THE SISTERS OF NURSE CAVELL AT THE FIELD OF REMEMBRANCE.



THE DUKE OF WINDSOR'S TRIBUTE TO "FALLEN COMRADES": A CROSS BEARING THE BADGE OF THE GRENADIER GUARDS.



THE VEN. VERNON F. STORR, CANON OF WESTMINSTER, BLESSING THE EMPIRE FIELD OF REMEMBRANCE OUTSIDE THE ABBEY ON ARMISTICE SUNDAY (NOVEMBER 7): AN IMPRESSIVE MOMENT DURING THE SERVICE CONDUCTED BY CANON STORR AND ARCHDEACON HOWSON, AND CONCLUDED BY THE SOUNDING OF "LAST POST."



JEWISH EX-SERVICE MEN AT THE HORSE GUARDS: THE CHIEF RABBI, DR. HERTZ, AND THE JEWISH CHAPLAIN, GENERAL GOLLOP, CONDUCTING THE MEMORIAL SERVICE; (STANDING BELOW) LORD ATHLONE WITH MR. HORE-BELISHA, SECRETARY FOR WAR.



ONE OF NURSE CAVELL'S TWO SISTERS WHO OFFERED TRIBUTES IN THE FIELD OF REMEMBRANCE AT WESTMINSTER ABBEY: MISS F. M. S. CAVELL PLANTING A MEMORIAL CROSS IN THE NURSES' PLOT.

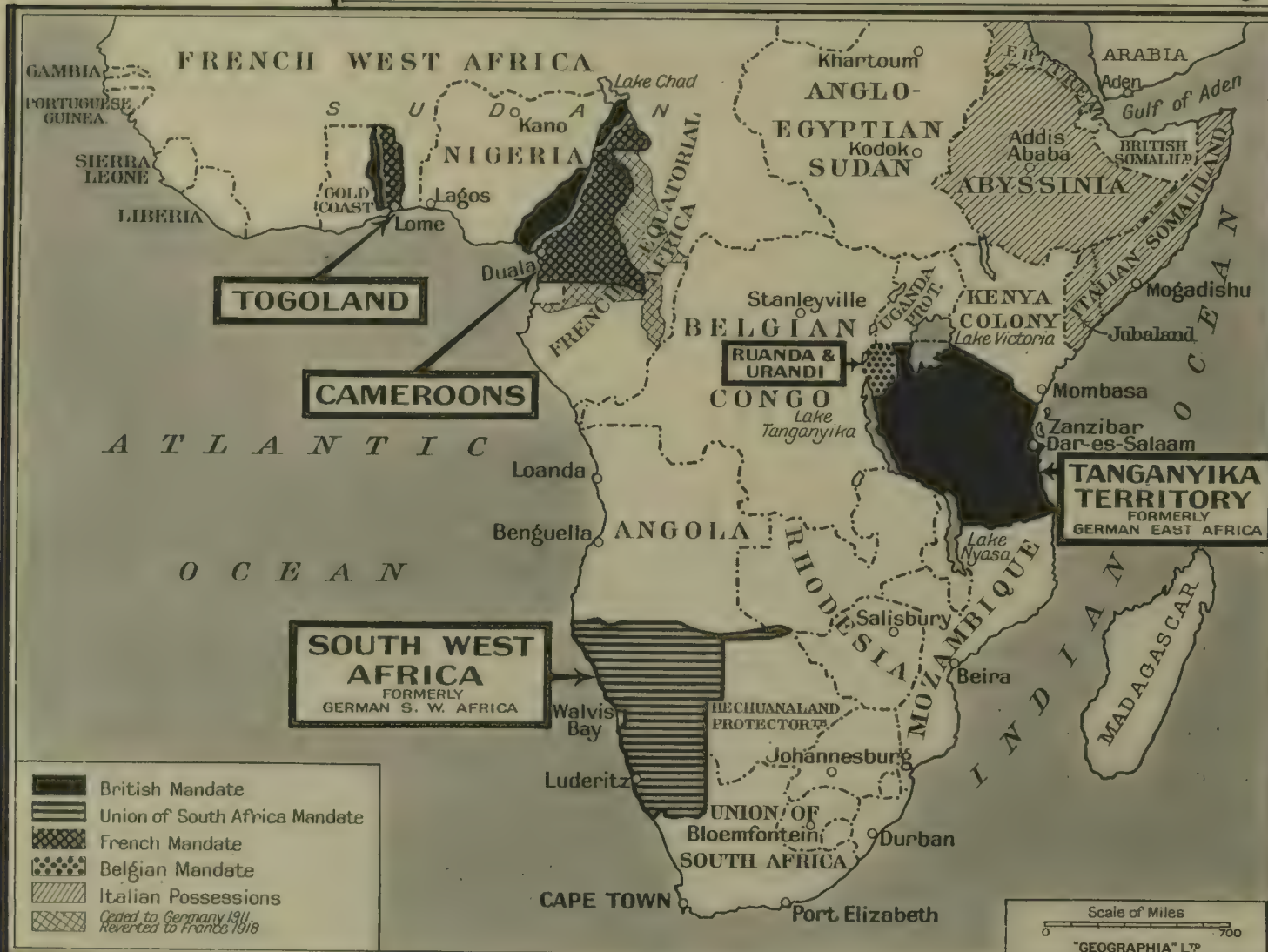
On November 7, observed as Armistice Sunday, the Empire Field of Remembrance outside Westminster Abbey was opened by a short service conducted by Canon Storrs and Archdeacon Howson. On behalf of the Duke of Windsor, a badge cross, inscribed "In memory of fallen comrades," was planted by Colonel C. R. Britten, commanding the Grenadier Guards. In the nurses' plot, crosses were planted by two sisters of Nurse Cavell—Mrs. Wainwright and Miss F. M. S. Cavell.

Lady Edward Spencer-Churchill planted another for the women of the Empire in memory of their men. The Duke of Kent, as Colonel-in-Chief of the Royal Fusiliers, attended the Armistice parade at the regiment's Memorial in Holborn. Major-General the Earl of Athlone inspected the parade of Jewish ex-Service men on the Horse Guards, and, with Mr. Hore-Belisha, Secretary for War, attended the service conducted by the Chief Rabbi and the Jewish Chaplain.

GERMANY'S GRIEVANCE OVER COLONIES: LOST LANDS SHE WANTS BACK.

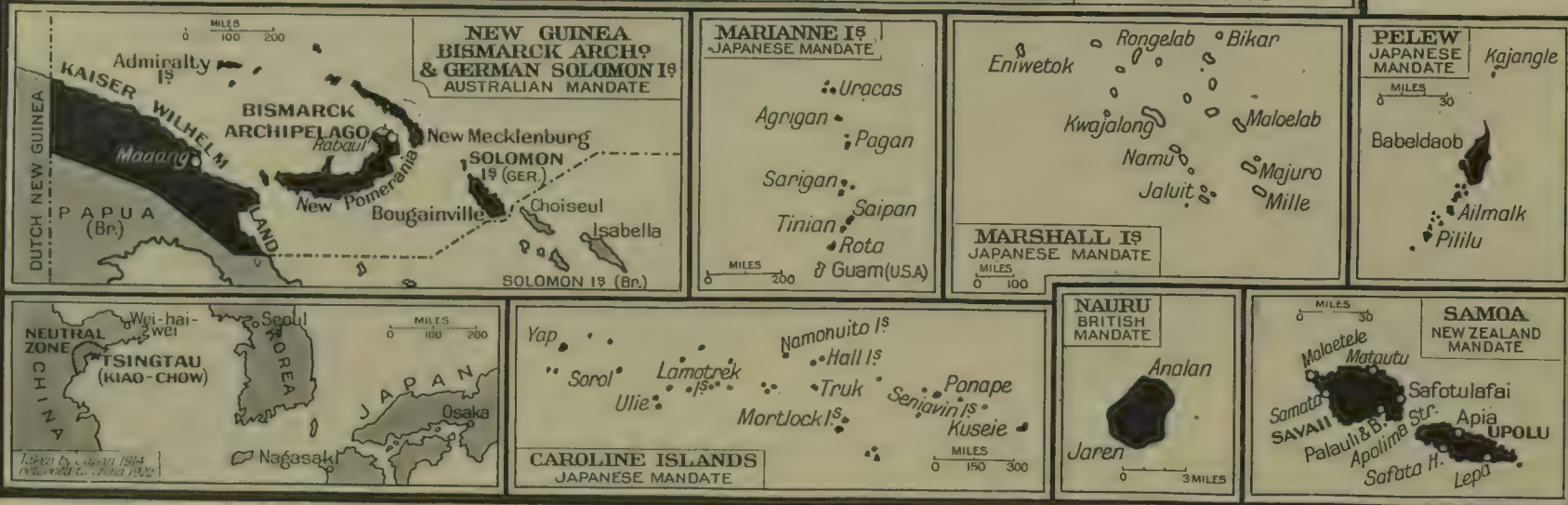
AS we write, the German "enlightenment campaign" on the colonies question—in effect, an agitation for the return of her pre-war colonies—is in full swing. Persistent rumours are abroad that Herr Hitler will shortly summon the Reichstag to hear a statement from his own lips. Dr. Goebbels, Minister of Propaganda, opened the German campaign with a speech before 20,000 people in the German Sports Palace at Berlin on November 5. "Germany," he said, "came off badly in the division of land. Not because we were too weak, or cowardly, but because we had no political

(Continued on right.)



thinkers and no political leaders to mould the nation's unity. Some other countries in Europe have only thirty-two inhabitants per square mile, while we have to get 345 people into the same area. . . . That is why there is sometimes a shortage of butter one month and beef or margarine the next. . . . Other nations have no anxieties on this score. Rich England and rich France, they can afford things. They have whole continents at their disposal. They swim in wealth. They have space to sow and reap, supplies of gold and Heaven knows what." On these pages we give a series of maps of former German colonies and illustrations of the lives of the inhabitants. On this page are shown, firstly, the geographical

(Continued below.)



THE OBJECTS OF THE NEW GERMAN "RETURN THE COLONIES" CAMPAIGN: HOW HER FORMER POSSESSIONS IN AFRICA AND THE EAST WERE ALLOCATED TO GREAT BRITAIN, FRANCE, THE DOMINIONS, BELGIUM, AND JAPAN.

(Continued.)

situation of the ex-German colonies, which fall into two groups: one constituted by her former African possessions, and another of those in the East and the Pacific. Secondly, the African colonies are shown on an enlarged scale, with details of how they were allocated after the war; and, thirdly, enlarged plans are given of the colonies in the East. Japan received a mandate over a number of these islands. Yet her anti-Communist pact with Germany and Italy was widely taken as a move associated with Germany's "Return the Colonies" campaign. This campaign, however, seems principally

concerned with colonies now under British control. With her African colonies Germany lost her hold over some 13,000,000 natives; while the German inhabitants of them numbered some 18,000 in 1914. It has often been pointed out that these African possessions benefited her but little from an economic point of view, and in fact, Togoland, the smallest, was the only one which was really self-supporting. Tanganyika was only self-supporting as far as civil administration was concerned. Of course, questions of strategy and prestige transcend economic considerations in this matter.

Territory lost as the result of Peace Treaty
Boundary of Germany in 1914
 Scale of Miles
 0 50 100

TO DENMARK
TO POLAND
TO BELGIUM
TO FRANCE
ALSACE TO FRANCE
MEMEL TO LITHUANIA
DANZIG FREE CITY
SILESIA TO POLAND

COMPARATIVE POPULATIONS OF NATIONS
 Dominions & Colonial Possessions are shown thus

UNITED KINGDOM 46 MILLIONS BRITISH EMPIRE 447 MILLIONS	CHINA 420 MILLION	RUSSIA 166 MILL.	U. S. A. 123 MILL. POSSESSIONS 14 MILL.	JAPAN 98 MILL. POSSESSIONS 32 MILL.
FRANCE 42 MILLIONS POSSESSIONS 60 MILLIONS	GERMANY 66 MILL.	HOLLAND 8 MILL. POSSESSIONS 61 MILL.	SPAIN 24 MILL. POSSESSIONS 2 MILL.	BELGIUM 8 MILL. POSSESSIONS 8 MILL.
	POLAND 33 MILL.	ITALY 42 MILL. POSSESSIONS 10 MILL.	PORTUGAL 7 MILL. POSSESSIONS 8 MILL.	HUNGARY 9 MILL. AUSTRIA 7 MILL.

ITALIAN TERRITORY ACQUIRED AS A RESULT OF THE GREAT WAR
ITALIAN TERRITORY ACQUIRED SUBSEQUENTLY

FRENCH EQUATORIAL AFRICA

"GEOGRAPHIA" LTD

colonial question is a purely Anglo-German problem is false; while Italy, rightly, regards it as of international political significance. Moreover (the article points out),⁸ Italy's support of Germany's colonial claims is particularly valuable, because she was one of the Versailles Powers, and, as a League member, can support future German measures. We here illustrate the extension of the Italian colonial Empire. With regard to Italy's Aegean possessions (Dodecanese), it should be observed that she occupied these islands in 1912, during the Tripoli War, but that they were not formally ceded by Turkey till 1924.

COLONIES GERMANY WANTS RETURNED TO HER: TRACTS OF TANGANYIKA.



THE BOMA, OR ADMINISTRATIVE HEADQUARTERS OF THE DAR-ES-SALAAM DISTRICT: ONE OF THE OLDEST BUILDINGS IN THE TOWN, DATING, PARTLY, BACK TO THE ARAB RÉGIME WHICH PRECEDED THE GERMAN.

IN DAR-ES-SALAAM, FORMERLY THE CAPITAL OF GERMAN EAST AFRICA, AND NOW THE SEAT OF THE TANGANYIKA MANDATORY ADMINISTRATION: THE CENOTAPH; STANDING IN FRONT OF THE PROTESTANT CHURCH.



THE PORT AT DAR-ES-SALAAM, WHOSE NAME IS ARABIC FOR "HAVEN OF PEACE": THE HARBOUR FRONT, LANDING PIER, AND CUSTOMS HOUSE.



THE INDIAN COMMUNITY AT DAR-ES-SALAAM, WHICH CONTROLS MUCH OF THE WHOLESALE AND RETAIL TRADE: TYPICAL WELL-TO-DO HOUSES IN THE INDIAN QUARTER.



SISAL, ONE OF TANGANYIKA'S MOST IMPORTANT PRODUCTS: THE FIBRE DRYING AFTER PREPARATION; WITH A STANDING CROP SEEN AGAINST THE USAMBARA MOUNTAINS AT THE BACK.



AMONG AN INTELLIGENT TANGANYIKAN TRIBE WHO HAVE DEVELOPED VERY WELL AND PROVED THEMSELVES SKILLED COFFEE-PLANTERS: A NATIVE HUT OF THE WACHAGGA ON KILIMANJARO.

THE history of the acquisition by the Germans of the territory in East Africa which has been the Tanganyika Mandate since 1922, was far from peaceable. In 1885 the firm of Karl Peters and Co. (later the "Deutsche Ostafrikanische Gesellschaft") was founded, and, from the first, was met by the hostility of the Arabs. The latter, it may be observed, had shown little hostility to the British. The fighting led the German Government to recognise that they would have to do something to protect the lives of their subjects, and an Imperial Commissioner was sent out with German officers. The coast rebellion was not subdued finally until 1889. There then followed the pacification of the interior, particular trouble being experienced with the Wahehe, and also with the Wanyamwezi natives of Tabora. In 1891 a protectorate was

WAMBULU GIRLS FROM THE NORTHERN PROVINCE OF TANGANYIKA: REPRESENTATIVES OF ANOTHER INTELLIGENT TRIBE WHO HAVE DEVELOPED FAVOURABLY UNDER A SYMPATHETIC ADMINISTRATION.

proclaimed over the country, which was thenceforward administered by the Imperial Government. The Wahehe wars continued. The great chief Mkwawa, although badly defeated in 1894, continued guerrilla fighting until 1898. But these troubles were small compared with the severe rebellion which broke out in 1905. It was the result of an organised conspiracy between a group of tribes. It followed immediately on the Herero rebellion in South-West Africa in 1903-07, and it is stated, indeed, that word was sent by the Hereros to the East Coast natives, encouraging them to follow their example. The East African fighting was mostly over by 1906. The numbers who died in the rising, and as a result of it, are said to have reached the figure of 120,000. The country then remained quiet until 1914.

COLONIES GERMANY WANTS RETURNED: TANGANYIKA; SONJO FORTIFICATION.



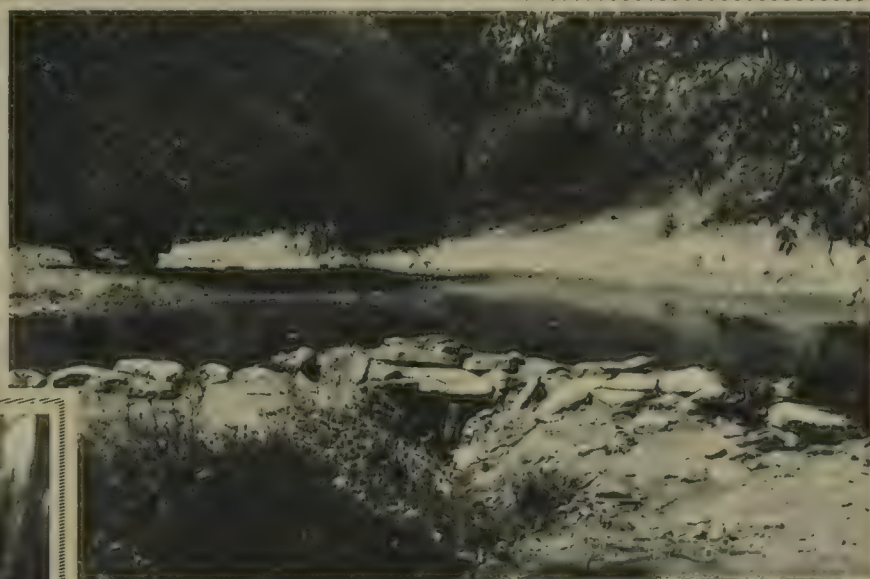
1. A SYSTEM OF FORTIFICATION THAT ENABLED A PRIMITIVE TANGANYIKAN TRIBE OF SMALL STATURE TO PRESERVE ITSELF FROM ITS NEIGHBOURS, THE FORMERLY FEROCIOUS MASAI: THE CLEVER DEFENCES OF THE GATEWAY OF A SONJO VILLAGE.



4. THE METICULOUS SYSTEM OF IRRIGATION WHICH THE SONJO COMBINE WITH OTHERWISE PRIMITIVE FORMS OF AGRICULTURE: FIELDS DIVIDED INTO SMALL BASINS SEPARATED BY RIDGES INTO WHICH THE WATER IS INTRODUCED SUCCESSIVELY.

PRIMITIVE cultivators, speaking a Bantu language, the Sonjo have managed to survive among the pastoral and semi-Hamitic Masai, whose warlike qualities were illustrated in our issue of October 16. This is partly due to the fortifications with which the Sonjo protect their villages. The tribe are concentrated in four main settlements, all of which lie on the slopes of an extremely steep escarpment on the outer margin of the Great Rift Valley about forty miles to the west of Lake Natron. In front of each village are at least three very strong stockades. Within the inner rampart is the village: even the huts themselves have fortified doorways as a last resort; whilst behind the huts the extreme steepness of the escarpment renders approach from that quarter impossible. Possibly another reason for the Sonjo's survival is economic. At the present time the Masai are glad to

[Continued below, on right.]



5. WATER CONSERVATION ON, WHICH SONJO AGRICULTURE DEPENDS: AN ARTIFICIAL RESERVOIR ARTIFICIALLY CREATED BY DAMMING AND ALSO FOUND USEFUL FOR WATERING SHEEP AND GOATS.



2. THE LABYRINTH-LIKE ENTRANCE TO A SONJO VILLAGE: A PLACE WHERE ANY ATTACKERS WHO PENETRATED WOULD FIND THEMSELVES CONFUSED AND AT A DISADVANTAGE WITH THE DEFENDERS; THE GATEWAY ALSO BEING CLOSED BY A DOOR

exchange the products of Sonjo cultivation—millet and potatoes—for meat and hides. In the past, whilst certain sections of the Masai tolerated the Sonjo and carried on friendly exchange with them, others less scrupulous organised raids. The Sonjo methods of cultivation are almost as remarkable as their villages. The digging-stick, the most primitive of agricultural implements, rare now even in Africa, is still in use. At the same time they have developed a system of irrigation which is both ingenious and effective. As will be seen in the photographs, the main water supply is conserved in a reservoir. This is tapped by major channels which feed the little basins into which the fields are divided.



3. THE ENTRANCE TO THE SECOND LINE OF DEFENCE OF A SONJO VILLAGE—BUILT OF TREES FIXED IN THE GROUND; WITH THE THIRD LINE SEEN BEYOND, AND, BEHIND THAT, THE UNSCALABLE ESCARPMENT WHICH PROTECTS THE REAR.



6. PRIMITIVE METHODS WITH WHICH THE SONJO SUCCESSFULLY RAISE THEIR CROPS OF MILLET AND POTATOES: NATIVES WHO STILL USE THE PRIMEVAL DIGGING-STICK.

ONE OF THE AFRICAN COLONIES THAT IN BRITISH MANDATED TOGOLAND: PROSPEROUS-LOOKING



IN BRITISH MANDATED TOGOLAND: THE MEAT MARKET AT IENDE, IN THE NORTH; WITH VULTURES AWAITING THEIR SHARE.



ONE OF THE THREE HUNDRED WIVES OF THE NA OF IENDE, CARRYING HOUSEHOLD SUPPLIES; A WOMAN OF THE DAGOMBAS; WITH TRIBAL FACE-MARKINGS.



A KONKOMBA WOMAN FROM NORTHERN TOGOLAND, WITH HER WHOLE BODY CURIOUSLY ORNAMENTED, AND WEARING BONE PEGS AS FASHIONABLES.



THE MODERNISATION OF TOGOLAND: A CYCLIST POLICEMAN OF THE NATIVE ADMINISTRATION OF THE NA OF IENDE.



PRIMITIVE AGRICULTURE IN TOGOLAND: A FARMER WITH HIS "MATTOCK"—WHICH HERE TAKES A SHAPE THAT APPROXIMATES TO A PLOUGHSHARE.



HEAN IN TOGOLAND: A CHIEF OF A KONKOMBA VILLAGE WEARING LITTLE LEATHER POUCHES CONTAINING KORAN VERSES AS CHARMS.



ACQUIRING HOLINESS: A STUDENT READING VERSES OF THE KORAN CHALKED ON A WOODEN BOARD, WHICH HE WILL THEN WASH OFF, DRINKING THE WATER.



TWO GENERATIONS IN TOGOLAND: A NAKED MOTHER—THE WIFE OF A ROMAN CATHOLIC MISSION TEACHER—WITH HER BABY IN EUROPEAN LINEN.

GERMANY WANTS RETURNED TO HER. AFRICANS LITTLE AFFECTED BY EUROPEAN CONTACTS.



ANOTHER KONKOMBA: A YOUNG GIRL FROM THE NORTH; SHOWING HER TRIBAL BODY-DECORATIONS AND LIP AND EAR PEGS.



A KONKOMBA FARMER CARRYING HIS STOOL ON HIS SHOULDER; ONE OF THE AGRICULTURALISTS WHO PREDOMINATE IN TOGOLAND.



THE CHIEF OF IENDE (NORTHERN TOGOLAND) GOING ON A JOURNEY: HIS PRINCIPAL EQUIPAGE, INCLUDING AN "ARM-CHAIR" SADDLE AND A HOMELY UMBRELLA.



THE MARKET AT KPADU, IN A SOUTHERN DISTRICT OF BRITISH TOGOLAND: A HANDSOME EWE MOTHER AND BABY; BRIGHT DRESSES; AND TROPICAL FRUITS.



IN A KONKOMBA VILLAGE IN NORTHERN BRITISH TOGOLAND: A COOKING-STOVE MADE FROM A HEAP OF CLAY.



A DRUMMER ARRIVING TO PERFORM IN THE MARKET AT KPADU: A MAN OF THE HAUSAS, MANY OF WHOM BECOME PEDLARS OR WANDERING MUSICIANS.



ANOTHER OF THE NA OF IENDE'S WIVES: A FINE-LOOKING DAGOMBA WOMAN CARRYING AN IMMENSE LOAD—HER FACE BEARING TRIBAL MARKS.



A KONKOMBA'S CAP OF CHAIN-MAIL: A HEAD-DRESS WHICH GOT TOO HOT TO TOUCH UNDER THE TROPICAL SUN, BUT CAUSED ITS WEARER NO DISCOMFORT.

The fact that Togoland became a German colony was due to Dr. Gustav Nachtigal, who was sent by the German Government to West Africa in 1884 as Imperial Commissioner on an annexation errand. He had the fortune to find, between the British Gold Coast and French Dahomey, a small stretch of the Guinea Coast whose sovereignty was not claimed by any European Power. The King of Togo—the ruler of this little patch—was induced to

sign a treaty placing his country under German suzerainty. Many of the tribes expressed preference for French or British rule, but the Germans had no great difficulty in making good their authority. The people were fair agriculturists; and the Germans steadily developed the resources of the country. They created a port, Lomé, and built railways. After 20 years' work Togoland was self-supporting; it was the only German colony in Africa

to attain that position. The Germans started plantations of coffee, cocoa, kola-nuts, rubber and cotton, but the most valuable trade was in palm oil and kernels. Several inland tribes reared cattle and sheep, and, on the higher ground, horses and donkeys. Strict labour conditions were enforced on the natives. There were 327 Germans living in the country in 1912. Germany renounced the sovereignty of Togoland by the Treaty of Versailles and the

mandate was given to Britain and France. All the photographs reproduced here were taken in the British sphere. The northern tribes of Togoland are of fine physique and until recently went almost naked. They are mostly pagans. A remarkable fact about this diminutive corner of Africa which the Germans would like to get back, is that, although the people number under a million, no fewer than forty different languages are spoken!

BOOKS OF THE DAY.

INSIDE information about famous people and events is more accessible to the general public concerning the past than the present. At any given moment only those who pull the strings know what is really happening, but as the years advance fresh evidence is released, new minds examine it, and things long veiled in secrecy are published and discussed. Biography, reminiscences, and historical investigation provide the general reader with interesting disclosures. This week's books, among them, touch on many personalities, problems, and mysteries of bygone days.

I will begin with reminiscences particularly opportune now that we are all "going Victorian," in compliment to Queen Victoria's accession centenary. It is the work of an eminent French painter long familiar with our social and artistic world, who has portrayed many of its distinguished figures. I refer to "PORTRAITS OF A LIFETIME." The Late Victorian Era; the Edwardian Pageant; 1870-1914. By Jacques-Emile Blanche. Translated and edited by Walter Clement. Introduction by Harley Granville-Barker. With thirty-two Colotype Reproductions of portraits and *genre* paintings, by and of the author, in the National Portrait Gallery and other British and foreign collections (Dent; 18s.). One illustration is entitled "Royalties Walking in Hyde Park, 1896," and the left-hand figure is Queen Mary, then Princess Victoria Mary of Teck. The frontispiece is a self-portrait of the author in 1905, now in the Uffizi Gallery at Florence, and there is another portrait of him (in 1906) by Walter Sickert. The illustrations also include M. Blanche's portraits of Lady Marjorie Manners (now Marchioness of Anglesey), Marie Tempest, Thomas Hardy, George Moore, Henry James, Aubrey Beardsley, and Charles Conder. The book was published to coincide with the retrospective exhibition of the author's paintings at Tooth's Gallery.

M. Blanche wields the pen as skilfully as he does the brush (or rather, *did*, for he tells us that he has given up painting), and his literary portraits cover a far wider range. He seems to have known everyone of consequence in Paris and London since the 'seventies. As a child he received a Christmas present—a book of stories—from Tourgenieff. In boyhood he studied the piano in London, and Gounod dubbed him "the little Mozart." Music, apparently, did not hold him long, for the rest of the book is occupied with the *personalia* of art, literature, and society. One could fill a column by merely naming all the other celebrities with whom he has subsequently been acquainted. Among those of whom he has the most interesting things to say (besides the writers and artists already mentioned in the list of his portraits) are Whistler, Oscar Wilde, Rodin, Sargent, Maeterlinck, Bergson, Bernard Shaw, Max Beer-bohm, Sir William Rothenstein (to whose instigation we owe the book's inception), and Mr. Granville-Barker, whose introduction helps us to understand the author and his point of view.

In drawing upon the rich store of his memories, M. Blanche has been no slave to chronological order. "He writes here," says Mr. Granville-Barker, "very much as he talks . . . passing—sometimes with a quite disconcerting ease—from one subject, even from one decade, to another." M. Blanche himself explains this discursive quality in terms rather reminiscent of Xavier de Maistre's *Voyage autour de ma Chambre*. "From my writing-table," he says, "whichever way I look, there is nothing . . . which does not recall a stage . . . of my existence. . . . Like Laurence Sterne, I could make a sentimental journey and in this room alone find matter enough to fill several volumes. The first part of my recollections, then, extends from the Franco-Prussian War of 1870-1, up to the outbreak of the Great War of 1914, but in my mind they are like the fleeting rainbow. . . . Their colours merge into one another, they are rarely perfect in continuity. . . . I cannot see the events limited by space and time. One series of events takes definite form in my mind to the exclusion of others—then it is forgotten and supplanted by another. The reader will now understand the apparent waywardness of their sequence."

For my part, I have not found M. Blanche's frolics with the time-machine at all troublesome, as the omission of dates often is in professedly historical works. His context and allusions generally suffice to indicate both the where and the when of each incident. With its intensely vivid and objective quality, the book strikes me as one of the best pictures of its period from a foreign pen that we have had for a long time. Although a lifelong friend of this country, to which his earliest memories relate, M. Blanche remains a Frenchman, with his native wit, candour and clarity of thought. Particularly interesting

are his comparisons between French and English education and the relations between parents and children, as represented, for instance, in the Manners family, the Trevelyan's, and the Saxton Nobles. His character-sketches of people he has met are acutely penetrating, and sometimes caustic, as in his references to John Sargent, the late Lord Reading, when he was plain Mr. Rufus Isaacs, or the first wife of Thomas Hardy. The book closes with a delightful batch of old letters, addressed to the author by Henry James, George Moore, Walter Sickert, and Oscar Wilde.

Another brilliant spot-light on the English scene, political and social, but illuminating a period over a century ago, emanates from "THE PRIVATE LETTERS OF PRINCESS LIEVEN TO PRINCE METTERNICH." 1820-1826. Edited

who was anybody at the Court of George IV., from the King downwards. To read them is like listening to the intimate talk of a clever and well-informed woman. In this English version the crisp style, more typical of our own day, probably owes much to the translators. The bust of the Princess by Thomas Campbell is less attractive than the portrait by Sir Thomas Lawrence, which forms the frontispiece and seems much more in keeping with her character as revealed in the letters. We are told that within twelve months of her death in 1857 she was painted by Watts, and Mr. Quennell compares his work with that of Lawrence, but unfortunately the Watts portrait is not included among the very interesting illustrations.

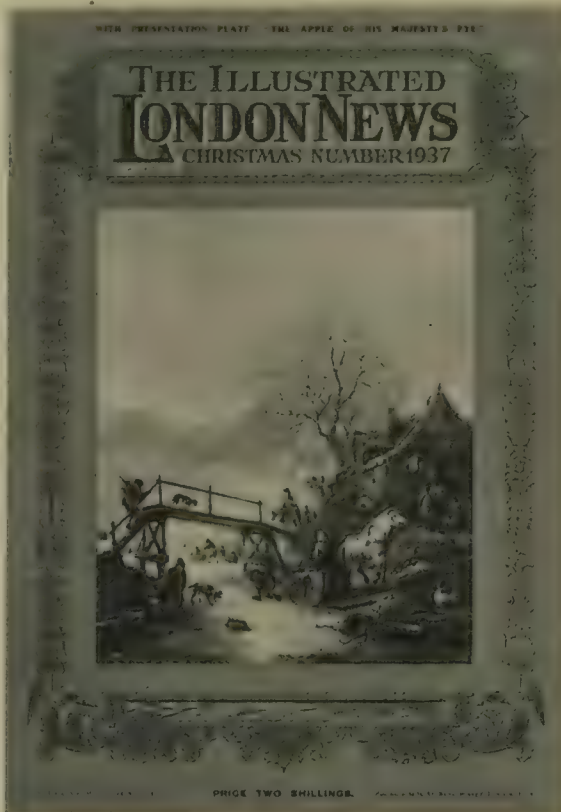
Notorious as she was in her own day (when she was nicknamed "the Snipe"), Princess Lieven's name is probably unfamiliar to many modern readers, and a necessary background to the book is given in the publisher's note, which I quote as putting the facts more briefly than the editor's biographical foreword. "In the year 1818," we read, "at the Conference of Aix-la-Chapelle, Madame de Lieven, wife of the Russian Ambassador in London, encountered Prince Metternich, Chancellor of the Austrian Empire. The pair fell violently in love; and, though they soon parted and met again only at long intervals, their *liaison* had important political consequences. A collection of the Chancellor's letters—romantic and metaphysical effusions, composed between 1818 and 1819—was published in Paris during the first decade of the present century. Madame de Lieven's side of the correspondence, on the other hand—with the exception of four letters printed in 1899—was thought to have been destroyed. Now a long series of extracts made by herself after her quarrel with Metternich has come to light." These form the contents of the present volume.

One of the earliest among the letters, referring to the death of George III., sounds curiously topical to-day, and throws an amusing sidelight on the dissemination of news in 1820. Writing on January 30 in that year, she says: "Criers are announcing the death of the King in the streets; on their hats they carry notices with the words 'Death of the King' in big letters. As a matter of fact, he is not dead and it is treason to announce that he is; so to avoid the gallows, 'of Abyssinia' is written in minute letters underneath. The English are really most ingenious when it comes to earning a few pence. Meanwhile they are making a deafening noise about it; at this moment there are half a dozen of them blaring at their horns under my window—a nice way of waking people up. . . . The King of Abyssinia, if there is one (which I don't know), is probably in perfect health, but the King of England is dead, really and truly dead this time. The news was brought to me as I was writing to you just now."

With Guy Fawkes Day and its time-honoured observances fresh in memory, it is interesting to read Princess Lieven's account of a somewhat similar plot—the Cato Street conspiracy—which aimed at a general massacre of the entire Cabinet. "I got Wellington," she writes, "to tell me about the whole affair. Besides all the details to be read in the papers, there are some which have not appeared, including the manner in which the work was to be distributed. Thistlewood had chosen Wellington as his victim. There had been a long fight over Castlereagh. Everybody wanted the honour of cutting his throat. . . . Cato Street is not far from where we live. I suppose that in their choice of residence these Brutuses must have been actuated by a taste for antiquity." Among other dramatic events that bulk large in the correspondence are George IV.'s Coronation, the trial of Queen Caroline, and the suicide of Lord Castlereagh. Towards the end there is a striking reference to Queen Victoria in her childhood. Describing a family reunion at Windsor, the Princess writes: "The little future Queen was there. In spite of the caresses the King lavished on her, I could see that he did not like dandling on his sixty-four-year-old knee this little bit of the future, aged 7."

Princess Lieven was not mistaken when she wrote to Metternich: "Our correspondence ought to be of the greatest value to an historian of our times." That she herself had good literary taste is shown by her enthusiasm for Shakespeare and the novels of Scott, of whom she says, after a personal meeting with him: "He holds himself exactly like M. de Talleyrand, but talks differently; he is full of vivacity and wit, and his ideas pour out like a waterfall." Another of her literary allusions shows how history can repeat itself, with variations, more than once.

(Continued on page 862.)



THE COVER OF "THE ILLUSTRATED LONDON NEWS" CHRISTMAS NUMBER: "FROST SCENE"—BY ISACK VAN OSTADE (1621-1649).



THE COLOURED PRESENTATION PLATE GIVEN WITH THE CHRISTMAS NUMBER OF "THE ILLUSTRATED LONDON NEWS": "THE APPLE OF HIS MAJESTY'S EYE"—FROM A PAINTING BY WILLIAM VAN DE VELDE THE YOUNGER.

The delightful picture "Frost Scene," which appears on the coloured cover of the Christmas Number of "The Illustrated London News" (on sale on November 17), is by Isack van Ostade (1621-1649), who, had he lived longer, might well have outrivalled Albrecht Cuyp. It is reproduced by courtesy of the Trustees of the National Gallery. The Presentation Plate in full colours (20½ by 14 in. over all) is from a painting by William Van De Velde the Younger (1633-1707), which depicts Charles II.'s Fleet, one of his chief interests. This charming reproduction is but one of the many excellent features. Included in the issue are, for example, "A Runaway Knock," a full-page reproduction in colours of the painting by George Cruikshank; four pages in colour of reproductions of Victorian story-pictures, "Every Picture Tells a Story"; "Drake and Froisher Discuss a Future Enterprise," by A. D. McCormick, R.I.; "Girlhood—By Old Masters"; "Before the Days of Contract: Card Players by Old Masters," and stories by W. Townsend, E. D. Dickinson, Ronald Knox, and a new Victorian play specially written for the Christmas Number by Laurence Housman. Owing to the great demand for the Christmas Number our readers are advised to place their orders as early as possible with their newsagent, bookstall manager, or the Publisher, "The Illustrated London News," 32-34, St. Bride Street, E.C.4.

with a biographical foreword by Peter Quennell. Assisted in translation by Dilys Powell. With twenty-three Illustrations (Murray; 18s.). These letters have been released for publication since the lifting of a ban of secrecy laid upon them by the author's son. They teem with the frankest personal gossip, witty, humorous and mordant, but seldom, I think, ill-natured or malicious, concerning everybody

COLONIES GERMANY WANTS RETURNED TO HER: SOUTH-WEST AFRICA; NATIVES AND SCENES.



A NATIVE OF SOUTH-WEST AFRICA: THE DAUGHTER OF A CHIEF OF THE OVAMBOS, A PEOPLE WHO WERE LITTLE AFFECTED BY THE FORMER GERMAN RÉGIME.



SWAKOPMUND; FORMERLY THE CHIEF PORT OF GERMAN SOUTH-WEST AFRICA, BUT NOW CLOSED, AND FREQUENTED AS A HOLIDAY RESORT ON ACCOUNT OF ITS BRACING CLIMATE.



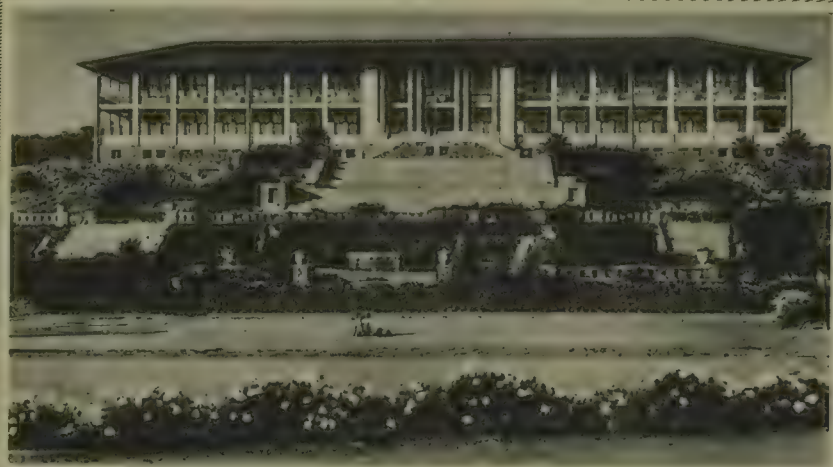
IN THE NAMIB DESERT, THE ARID COASTAL BELT OF SOUTH-WEST AFRICA: A SCENE NEAR SPITZ KOP, IN A MOUNTAIN REGION WHERE WATER HAS BEEN FOUND.



ANOTHER SCENE IN THE NAMIB DESERT: A VIEW SHOWING THE CHARACTERISTIC SILHOUETTE OF ALOE DICHOTOMA PLANTS IN THE FOREGROUND; AND THE SPITZ KOP MOUNTAIN IN THE DISTANCE.



THE PRINCIPAL PORT OF SOUTH-WEST AFRICA: BIG VESSELS LYING IN WALVIS BAY, NEAR THE IMPERIAL COLD STORAGE BUILDING.



IN WINDHOEK, THE CAPITAL OF SOUTH-WEST AFRICA, WHICH STANDS AT A HEIGHT OF OVER 4000 FEET AND ENJOYS A GOOD CLIMATE: AN IMPRESSIVE GOVERNMENT BUILDING.



A GENERAL VIEW OF WINDHOEK: A WELL-PLANNED TOWN LAID OUT AMID HILLS; AND BENEFITING BY A NATURAL HOT-WATER SUPPLY FROM NEIGHBOURING SPRINGS.

The history of South-West Africa practically begins in 1883, the year in which the Lüderitz Company of Bremen acquired a block of territory from the Chief of South Namaqualand. The Imperial Government took over the administration in 1892. The history of the country includes a series of wars—against the Hottentots (1893), the Hereros (1896), the Afrikanders and Swartboois (1897), the Bastards (1900), and the Bondelszwarts (1903). In 1904 began the protracted

war with the Hereros, which lasted until 1908. These wars cost the Germans the lives of 2000 officers and men, and about £30,000,000, and reduced the Herero tribe from about 100,000 to 20,000. The country was mandated to the Union of South Africa in 1919. Last year the South-West Africa Commission reported that the existing form of government was a failure and pointed out that there was no legal obstacle to the incorporation of the territory in the Union.

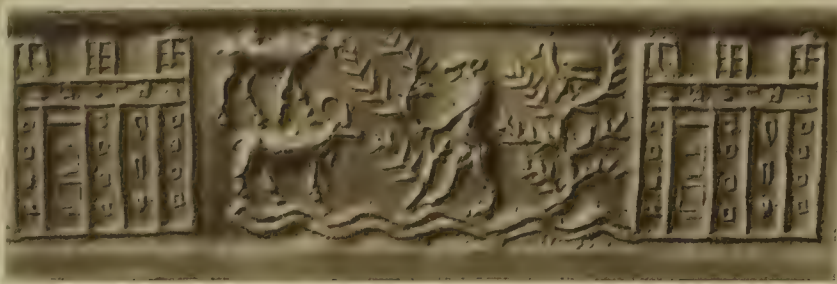
A MOON-GOD'S TEMPLE WITH ART RELICS OF ABOUT

BY PROFESSOR HENRI FRANKFORT, FIELD DIRECTOR OF THE IRAQ

As promised in our last issue, in his illustrated article on discoveries at Tell Agrab, another site in Mesopotamia, Professor Frankfort here describes the interesting results obtained at Khafaje, which represents an even earlier period.

THE work at Khafaje, the site in our concession which lies near the Dyala River, was mainly concentrated during the season 1936-37 on the deeper excavation of the temple dedicated to the Moon-god, Sin; and was under the supervision of Mr. P. Delougaz. Fig. 7 shows a complete section of the temple in the sanctuary precincts, from modern ground-level to the deepest part excavated, showing the different periods when rebuilding took place. The stretch of ruins from the sky-line—where the two figures are standing—down to the top of the uppermost row of niches, represents the remains of several centuries of Early Dynastic occupation, the walls of which are all built of plano-convex bricks. From that point downwards we see the remains of five successive periods of

[Continued below.]



3. ILLUSTRATING SOME UNKNOWN MYTH: A JEMDET NASR SEAL IMPRESSION—A LION-HEADED DEMON LURKING BEHIND A TREE, WITH TWO GOATS BROWSING, A BIRD IN THE BRANCHES, AND A CASTLE BESIDE A STREAM.

rebuilding, all falling within the Jemdet Nasr period. At each reconstruction the work was carried out by levelling the existing building and using part of its walls as foundations for the new one, and this explains why such clearly marked stumps of walls, one above the other, can be made out. The niches were sometimes decorated with triangles of mother-of-pearl, limestone, and jasper, set in bitumen at the back of the interstice. In the lowest level the altar is seen, made of mud-brick and belonging to the floor-level exposed in the photograph. It was placed at the far end of a long room alongside which lay three smaller rooms (Fig. 10), one of which also appears in the left-hand bottom corner of Fig. 4. Out of a small room next to this, one passed into the court shown in

[Continued above.]



7. SHOWING, FROM THE SKY-LINE DOWN TO THE TOP ROW OF NICHEs, EARLY DYNASTIC REMAINS REPRESENTING SEVERAL CENTURIES, AND (BELOW) FIVE SUCCESSIVE REBUILDINGS IN THE JEMDET NASR PERIOD: A COMPLETE SECTION OF THE TEMPLE EXCAVATIONS.

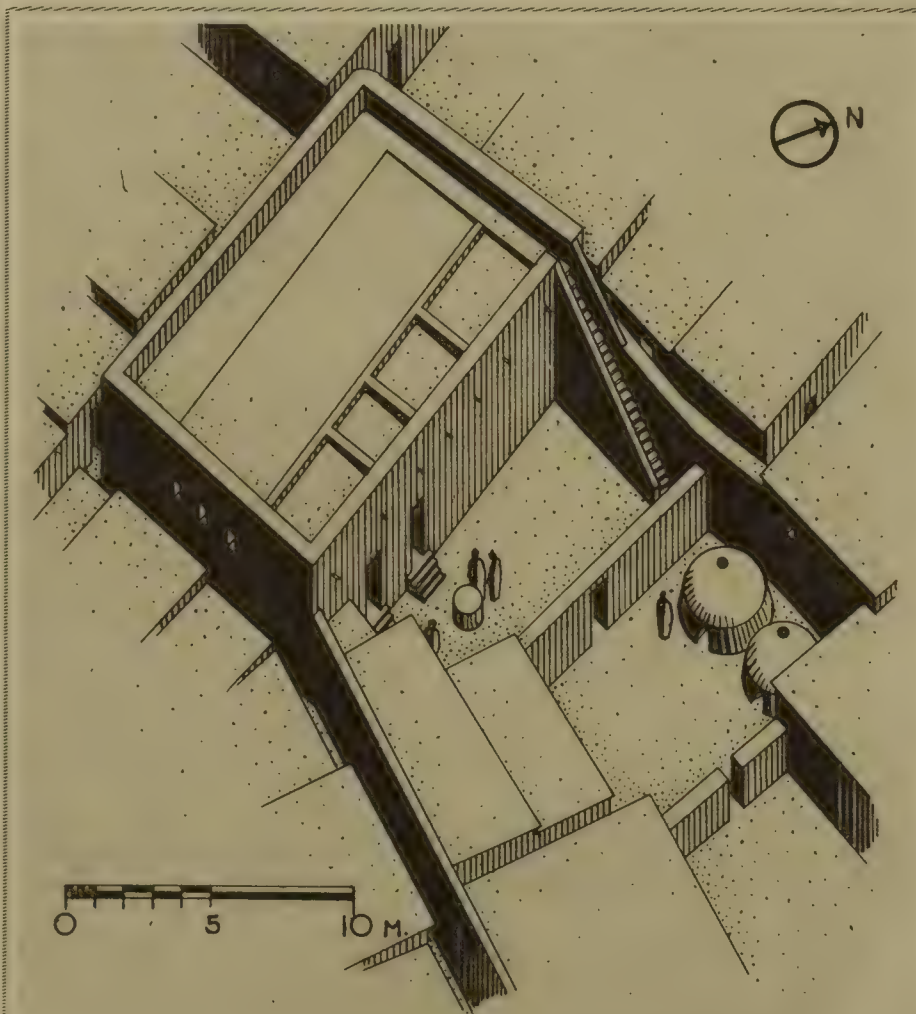
this photograph (Fig. 4), beyond which can be seen storerooms, bread ovens, and the foundation of round kitchen ranges. Fig. 8 shows a reconstruction of the shrine and courtyard of the Sin Temple at a period corresponding to that of Fig. 4. In the outer courtyard the two round structures are restored as closed ovens. The first step of the stairway, in the next courtyard, leading to the roof of the sanctuary, can be seen below the modern ladder in Fig. 4. The height of the sanctuary was calculated from reckoning the distance of this step from it, and also the measurements of the rise and tread of the step itself. Before the entrance into the sanctuary we found a circular structure of crude brick, which is shown (in Fig. 8) restored as a simple altar. Our intention to penetrate into yet earlier layers was frustrated by the appearance of the ground water-level. The foundations of the Jemdet



1. A BULL DEFEATS AN ATTACKING LION: AN IMPRESSION FROM A VERY EARLY CYLINDER SEAL OF THE URUK PERIOD, PREVIOUS TO THAT OF JEMDET NASR, DATING BACK TO A TIME NEARLY 5000 YEARS AGO.



4. IN THE TEMPLE OF THE MOON-GOD, SIN, AT KHAFAJE: A COURTYARD, SHOWING (ON THE LEFT) PART OF SOME CHAMBERS ADJOINING THE SHRINE (FIG. 10), AND (RIGHT) STOREROOMS AND FOUNDATIONS OF ROUND OVENS.



8. A RECONSTRUCTION DRAWING OF THE TEMPLE AND ITS COURTS AT A LEVEL WHICH CORRESPONDS TO THAT ILLUSTRATED IN FIG. 4 (ABOVE): A VIEW SHOWING A SMALL ROUND ALTAR, THE STAIRWAY LEADING TO THE ROOF, AND (IN THE OUTER COURT) THE TWO CIRCULAR OVENS INDICATED IN FIG. 4.

3000 B.C.: NEW DISCOVERIES AT KHAFAGE, MESOPOTAMIA.

EXPEDITION OF THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO.



2. WITH FIG. 1, AMONG THE MOST ANCIENT OBJECTS DISCOVERED AT KHAFAGE: A SEAL IMPRESSION OF A LION (URUK PERIOD).

Nasr temple were traced in ground already sodden, and it was obviously impossible to go any deeper. From levels belonging to the Early Dynastic period of the temple, about 2700 B.C., came the curious relief in Fig. 9. It was a votive plaque put up in the temple, and simply names the votary and his father. The two men are probably represented by the figures on this plaque, and the older gentleman seems to have taken precautions against the cold of a Mesopotamian winter, for he wears a cloak and what looks like a woollen or fur cap, while the leading figure wears only the long tasselled kilt usual for men at this period. Pieces of this plaque were found during the course of several digging seasons, each being fitted in as it was found, so that it eventually assumed the character of an intriguing jigsaw puzzle; and it was right at the end of the

season just past that some fragments of it were found; although it is still incomplete, there is nothing missing that cannot be restored with certainty—such as the skirt of the leading man and the upper part of the other's torso. The large square hole through which a peg was driven to fix the plaque to the temple wall can be seen with its raised border, accounting for most of the incompleteness of the central portion. The fact that many of the fragments were found in widely distant spots suggests that the plaque's original destruction may not, perhaps, have been accidental. Turning to the Jemdet Nasr period, the most interesting objects discovered in these layers are doubtless the cylinder

seals. At this period they are of an astonishing variety both in shape and subject. In contrast to the types illustrated in earlier articles ("The Illustrated London News," September 26, 1936, p. 524, Fig. 8; and November 6, 1937, p. 792, Fig. 1), we show here a magnificent seal of fine design (Fig. 5) cut from green stone and inlaid above and below with rings of shell; it is surmounted by a silver loop for suspension; and one likes to consider this seal as a kind of badge of office for a priest in charge of the temple herd. Another seal is remarkable for its sloping top decorated with triangles cut from red jasper and shell set in bitumen (Fig. 6). The design shows a temple outside which two goats, presumably belonging to the sacred precincts, are feeding from a highly stylised tree. The most extraordinary seal amongst those of this period is that shown in Fig. 3, where we see a strange castle on the edge of a stream; two goats, ignorant of lurking danger, approach a tree behind which a lion-headed demon waits in ambush, while a bird perched high in the branches watches the scene. There is no doubt that here we have an illustration to some myth not



6. REMARKABLE FOR ITS CONICAL TOP DECORATED WITH RED JASPER AND WHITE SHELL TRIANGLES SET ALTERNATELY IN RED PASTE: A JEMDET NASR SEAL AND ITS IMPRESSION, SHOWING GOATS NIBBLING AT A TREE OUTSIDE A TEMPLE.

yet interpreted by the texts which are known to us; but, conversely, it may be hoped that the discovery of such pictorial representations may explain fragmentary texts whose meaning has hitherto eluded us. The other two cylinder seals here depicted (Figs. 1 and 2) belong to a yet earlier age, the Uruk period, and are the earliest objects so far discovered in our excavations. They were found in the Jemdet Nasr layers of the Sin Temple, so that they must have been survivals, still valued and used in the manner of heirlooms by the later inhabitants. Fig. 1 shows a bull of the herd—without human or demonic aid—vanquishing the lion that has come to attack it, an unusual version of a subject of everlasting interest to the Mesopotamians, the welfare of their cattle. Fig. 2, with a single lion portrayed so simply yet powerfully, is a fine example of the high quality of glyptic art in that very early age.



5. POSSIBLY THE BADGE OF A PRIEST IN CHARGE OF THE TEMPLE HERD: A SUPERB JEMDET NASR CYLINDER SEAL MADE OF GREEN STONE INLAID WITH SHELL RINGS AT THE BASE AND SURMOUNTED BY A SILVER LOOP—TWO VIEWS AND THE IMPRESSION.



9. MESOPOTAMIAN COSTUME ABOUT 2700 B.C.: A VOTIVE PLAQUE OF CARVED STONE BEARING A RELIEF PROBABLY REPRESENTING THE VOTARY (LEFT) AND HIS FATHER, WITH AN INSCRIPTION RECORDING THEIR NAMES—A WORK PIECED TOGETHER FROM SCATTERED FRAGMENTS.



10. AT THE EARLIEST BUILDING LEVEL EXCAVATED IN THE TEMPLE OF SIN, THE MOON-GOD, AT KHAFAGE: THE SHRINE WITH ITS DOUBLE ALTAR (SHOWN IN THE CENTRE BACKGROUND), AND (RIGHT) ONE OF THREE ADJOINING CHAMBERS LEADING TO THE COURTYARD SEEN IN FIG. 4.

"AIR RAIDS" ON MEDWAY TOWNS: COTTAGES BLOWN UP; RESCUES.



AN INCIDENT THAT MIGHT HAPPEN IN A REAL AIR RAID: FIREMEN LOWERING AN "INJURED" MAN FROM THE WINDOW OF A HOUSE "BOMBED" IN GRAVESEND.



A NIGHT SCENE IN GRAVESEND DURING THE MIMIC AIR RAIDS: POLICEMEN IN ANTI-GAS SUITS ADJUSTING GAS-MASKS ON TWO WOMEN AND OTHER CIVILIANS, WITH A STRETCHER IN READINESS.



A VICTIM OF "POISON GAS" ATTENDED BY POLICEMEN IN GAS-MASKS AND PROTECTIVE CLOTHING, WITH A HELMETED VOLUNTEER (RIGHT): "AIR RAID" RESCUE WORK IN GRAVESEND.



REALISM IN THE REPRESENTATION OF BOMBING EFFECTS: GAS-MASKED RESCUERS REMOVING A "CASUALTY" (A DUMMY FIGURE) FROM A WRECKED COTTAGE OVER PILES OF BRICKS.



A DECONTAMINATION SQUAD OF NAVAL RATINGS FROM H.M.S. "PEMBROKE" AT WORK IN ANTI-GAS SUITS AND MASKS AT THE NAVAL BARRACKS, CHATHAM: SPRAYING A ROAD TO FREE IT FROM THE EFFECTS OF GAS.

On the night of November 4 and 5, two "air raids" were carried out by R.A.F. machines over the Medway towns, and there was a realistic exercise in defence and rescue work, with a "black-out" over some 400 square miles of territory. Guns and searchlights gave warning of the raiders' approach, and sirens summoned fire-brigades, ambulance parties, and anti-gas squads. The banks of the Thames estuary were darkened from Shoeburyness to Tilbury on the north, and from Sheppey to Gravesend on the south, while the blackness extended beyond Chatham, Rochester and Gillingham to Sittingbourne and Faversham. Air-raid precautions

volunteers assembled at convenient centres to deal with bomb damage, and rescue squads hastened to points where their services were required. Two of the most realistic tests were made in Rochester. Part of a row of old cottages (already scheduled for demolition) was actually blown-out with gelignite to represent a bomb, and a dummy in the wreckage was brought out. Shortly afterwards an air-raid warden detected the smell of gas representing mustard gas. He reported from a telephone-box, and soon a decontamination squad arrived by lorry to attend people splashed by the gas, and spray the road free of the remaining liquid.

FEATURES OF THE LORD MAYOR'S SHOW, 1937.



THE NEW LORD MAYOR, ALDERMAN SIR HARRY TWYFORD, ON HIS WAY TO BE SWORN IN AT THE LAW COURTS: A VIEW OF THE STATE CHARIOT PASSING ST. PAUL'S CATHEDRAL.



LEADING THE PROCESSION PAST THE MANSION HOUSE: THE BAND AND DETACHMENT OF THE ROYAL SCOTS GREYS, WHO PROVED OF PARTICULAR INTEREST TO THE CROWD IN VIEW OF THE RECENT MECHANISATION QUESTION.



DEMONSTRATING PHYSICAL FITNESS IN THE LORD MAYOR'S SHOW: A GROUP OF A HUNDRED MEN AND GIRLS, DRESSED IN BLUE AND WHITE ATHLETIC COSTUME, BEARING A NATIONAL FITNESS CAMPAIGN SLOGAN.

The theme chosen for the Lord Mayor's Show this year was the produce and trade of Britain and the Empire. The tableaux illustrating this and the military escorts for the new Lord Mayor, Alderman Sir Harry Twyford, in his State chariot, formed an interesting pageant a mile long. The new Lord Mayor received a hearty greeting from the crowds who lined the streets, and this popular recognition was extended to the band and detachment of The Royal Scots Greys, whose future as a horsed cavalry regiment was recently the subject of questions in the House. Another feature of the procession which drew applause was a group of a hundred men and girls, dressed in blue and white, illustrating the slogan "In Work or Play—Fitness Wins." The retiring Lord Mayor, Sir George Broadbridge, received a special cheer, for the spectators seemed to appreciate that his task in Coronation year had been exceptionally onerous. A ten-ft. high lion of Scotland was used to display the slogan "Come to Scotland next Summer and see the Great Exhibition"—a reminder that the theme of the Show will form the basis of the 1938 Empire Exhibition.

THE KING OPENS THE VETERINARY COLLEGE.

The new Royal Veterinary College and Hospital in Great College Street, Camden Town, was opened by King George on November 9. His Majesty was accompanied by Queen Elizabeth. The design for the new buildings, which have cost £250,000, was the work of Major H. P. G. Maule. The College is designed to be the "mother college of the veterinary institutes of the British Empire." Students come to it from all over the world. Provision is made for five large lecture rooms and about forty others, and for laboratories for teaching chemistry, zoology, physiology, botany, anatomy, pharmacy, veterinary surgery, and husbandry. The kennel wards are remarkable for their comfort, and a matron, with other women as helpers, looks after the toy dogs. On the occasion of the opening ceremony, the King was received by the Duke of Gloucester, as President of the College. In his inaugural speech, his Majesty said: "The well-being of the whole community depends largely on the health of our domestic animals being cared for by a highly trained veterinary profession. . . . My Government are taking steps to form a national veterinary service to conduct a vigorous attack on animal diseases on a national scale."



THE ROYAL OPENING OF GREAT BRITAIN'S NEW VETERINARY COLLEGE, WHICH HAS COST A QUARTER OF A MILLION POUNDS: THE ARRIVAL OF THEIR MAJESTIES AT THE BUILDINGS IN GREAT COLLEGE STREET, CAMDEN TOWN.



THEIR MAJESTIES' INSPECTION OF THE NEW COLLEGE: QUEEN ELIZABETH WITH PROFESSOR J. B. BUXTON; KING GEORGE, THE DUKE OF GLOUCESTER, LORD HAREWOOD, AND MR. MORRISON, THE MINISTER OF AGRICULTURE (AT BACK).



ROYAL INTEREST IN THE EXHIBITS AT THE VETERINARY COLLEGE: THEIR MAJESTIES IN THE "BONE ROOM," WITH MR. MORRISON, THE MINISTER OF AGRICULTURE (RIGHT).

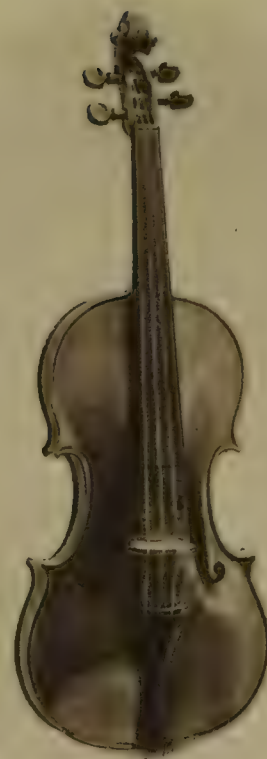
A WINDOW ON THE WORLD: PICTORIAL NEWS FROM AT HOME AND ABROAD.



A FINE EXAMPLE OF ENGLISH EIGHTEENTH-CENTURY SCULPTURE PRESENTED TO THE VICTORIA AND ALBERT MUSEUM: "THETIS DIPPING ACHILLES IN THE RIVER STYX"; BY THOMAS BANKS, R.A.

Left:

This well-known group has recently been acquired by the Museum through the generosity of an anonymous donor. It figured in the recent sale at Clumber, whither it had been taken some time between the years of 1833 and 1845 by the fourth Duke of Newcastle. Before that it had belonged to a Colonel Johnes, of Hafod, Radnorshire, who commissioned it from Thomas Banks (1735-1805). The group was greatly admired when it was first shown at the Royal Academy in 1790, contemporary journalism referring to it as "one of the Works, in which Britain should pride itself." Thetis was popularly supposed to be Mrs. Johnes, and the head of the "infant Achilles . . . one of the happiest efforts of Sculpture," that of her daughter.



A STRADIVARIUS FOR THE NATION: THE VIOLIN BEQUEATHED TO THE VICTORIA AND ALBERT.

The first Stradivarius violin to come into national possession has been received by the Victoria and Albert Museum as a bequest under the will of Mrs. Beatrice Mulgan. The instrument bears on the inside the wood-block printed label: "Antonius Stradivarius Cremonensis Faciebat Anno 1699," followed by a monogrammatic device of A and S printed from another block.



HAND-BELL MUSIC GIVEN IN ST. PAUL'S FOR THE FIRST TIME: AN ANCIENT SOCIETY OF COLLEGE YOUTHS' CELEBRATION.

Hand-bells were heard for the first time in St. Paul's Cathedral on November 6, in celebration of the tercentenary of the Ancient Society of College Youths. A course of Triples by Fabian Stedman, the famous campanologist, was rung. Three courses of Stedman Cinques were rung on the Cathedral bells before evensong.



THE DISASTROUS FLOODS IN SYRIA: THE VILLAGE OF MAADA; WITH RUINED HOUSES HALF-BURIED IN MUD.

Over 1000 people are believed to have lost their lives and as many as 10,000 been rendered homeless by the sudden floods in the district north-west of Damascus in the last days of October. A wall of water appeared without any warning and swept away men, animals, and houses. Severe and unusual storms in the hills some days previously were the cause. A huge lake formed to the south of Homs.



THE KING OF THE HELLENES ARRIVES IN ENGLAND TO STAY AT BUCKINGHAM PALACE: H.M. WELCOMED AT VICTORIA.

The King of the Hellenes arrived in England on November 7 for his first—and private—visit since his accession. He stayed at Buckingham Palace as the guest of the King and Queen. He was present at a dinner-party at Buckingham Palace with the King and Queen of the Bulgarians and other European royalties.



LAYING BARE A FAMOUS RELIC OF ANCIENT ROME: THE REMAINS OF THE MAUSOLEUM OF AUGUSTUS CLEARED OF MODERN ACCRETIONS.

The great work inaugurated by the Fascist régime of providing the remains of ancient Rome with suitable settings includes the clearing of the Mausoleum of Augustus. Here were laid the ashes of Augustus and of many of the Imperial family. Alaric the Goth rifled the tomb in 409. In modern times the Mausoleum became a theatre (the *Augusteo*), and, more recently, was turned into a concert hall.



THE MAHARAJA OF BIKANER CELEBRATES HIS JUBILEE: H.H. WEIGHING HIMSELF AGAINST PURE GOLD, THE VALUE OF WHICH (£22,500) WAS DISTRIBUTED IN CHARITY.

As noted in our last issue, the Maharaja of Bikaner celebrated the fiftieth anniversary of his accession on September 18. The event was marked by religious ceremonies, but the popular festivities were deferred till later. The Viceroy paid a ceremonial visit to Bikaner for the jubilee celebrations on November 4. At a State banquet in the Lallgarh Palace the Viceroy announced the Maharaja's promotion to the rank of General, in recognition of his eminent record in war and peace.

**BASED ON THE NINE-POWER TREATY:
THE INTERNATIONAL FAR-EASTERN
CONFERENCE.**



M. SPAAK - BELGIUM



MR. EDEN - GREAT BRITAIN (L)



COUNT LUIGI ALDROVANDI - MARESCOTTI - ITALY

**SEEKING TO END THE FAR-EAST WAR:
DELEGATES OF THE POWERS
REACH AGREEMENT.**



M. DELBOS - FRANCE (R)



MR. NORMAN DAVIS - U.S.A. (L)



DR. WELLINGTON KOO - CHINA



M. DE GRAAFF - NETHERLANDS (R)



MR. DANOURAND - CANADA



M. LITVINOFF - SOVIET RUSSIA (L)



MR. BROEKHUYSEN - SOUTH AFRICA (L)

SIGNATORIES OF A NOTE TO JAPAN: DELEGATES AT THE BRUSSELS INTERNATIONAL FAR-EASTERN CONFERENCE.

The International Conference on the Far-Eastern conflict opened in Brussels on November 3, under the chairmanship of M. Spaak, who was Foreign Minister in M. van Zeeland's Cabinet, and, at the time of writing, is attempting to form a new Ministry. Both Germany and Japan refused the invitation to attend, but it was assumed that Italy held the necessary watching brief. Count Luigi Aldrovandi-Marescotti is an expert on Far Eastern questions and was with the Lytton Commission during the Inquiry into the Manchurian affaire. M. Litvinoff,

Foreign Commissar, with his assistant, M. Potemkin, represents Soviet Russia. On November 6 the Conference agreed on the text of a Note to be sent to the Japanese Government inviting them to discuss the dispute with China with a small working committee and pointing out that the meeting of the Powers at Brussels is based essentially on the provisions of the Nine-Power Treaty. The aim of the Conference is defined as "the resolving by peaceful means of the conflict." The Note was transmitted to the Belgian Ambassador in Tokyo.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



SIR FREDERICK HOBDAY.
Principal and Dean of the Royal Veterinary College, the new building of which was opened by the King on November 9. His retirement took effect from that date. Has had a most distinguished career which included war service in France, Flanders, Italy and Albania.



PROFESSOR J. B. BUXTON.
Has succeeded Sir Frederick Hobday as Principal and Dean of the Royal Veterinary College. Acting Principal and Dean since September last. Was formerly Professor of Animal Pathology, and Director of the University Field Laboratories, Cambridge.



MR. A. F. HARDIMAN.
The sculptor of the great statue of Field-Marshal Earl Haig, which H.R.H. the Duke of Gloucester arranged to unveil on November 10. The statue is illustrated on page 829. Mr. Hardiman was a Rome scholar in 1920. He studied under the late Professor Lanteri, and in London.



MISS GERTRUDE KINGSTON
We give here an early portrait of the well-known actress and artist, who died November 7. Her first professional stage engagement was in 1887, when she played Ophelia. She acted under Beerbohm Tree, in "Partners"; and also with Irving.



SIR COLVILLE SMITH.
Recently resigned from the office of Grand Secretary of the United Grand Lodge of Freemasons of England, which he had held for twenty years. Died November 5; aged seventy-five. Was secretary of the Apollo Lodge 357 for over fifty years.



DR. J. A. VOELCKER.
Consulting Chemist, the Royal Agricultural Society of England, since 1885. Died November 6; aged eighty-three. An athlete himself, he was well known in sporting circles as Vice-Patron, the Amateur Athletic Association, and twice President, the London Athletic Club.

ENDEAVOURING TO FIND A PEACEFUL MEANS OF ENDING THE SINO-JAPANESE CONFLICT: THE INTERNATIONAL FAR-EASTERN CONFERENCE IN SESSION, WITH M. SPAAK IN THE CHAIR, IN THE PALAIS DES ACADEMIES, BRUSSELS.

The International Far-Eastern Conference opened on November 3. There were present representatives of all the Great Powers, with the exception of Japan and Germany, who had refused the invitation to attend. Mr. Anthony Eden represented Great Britain; and Mr. Davis the United States. The Italian delegate suggested that it was impossible to establish facts and that the Conference should invite the two warring nations to get into "direct contact." It was ultimately decided to send a Note to Japan inviting her to discuss the conflict with a small working committee, and assuring her that the discussions taking place were based on the provisions of the Nine-Power Treaty. Portraits on page 849.



A GREAT VICTORIAN ACTOR WHOSE DEATH IS ANNOUNCED: SIR JOHNSTON FORBES-ROBERTSON.
Retired from the stage in 1916. Died November 6; aged eighty-four. Admitted as a student at the Royal Academy in 1870. Made first stage appearance in 1874 and became the leading actor at Bancroft's and Hare's theatres. Had been a theatrical manager since 1896. In 1897, produced "Hamlet" at the Lyceum, in which he achieved a great personal triumph. His most popular success was in "The Passing of the Third Floor Back," in which he created The Stranger.



RE-ELECTED MAYOR OF NEW YORK BY AN OVERWHELMING MAJORITY: MR. FIORELLO H. LA GUARDIA.

In the New York City elections on November 2, Mr. La Guardia, standing for re-election as Mayor, polled 1,344,016 votes, the largest total ever given to a candidate for that office, and beat his Tammany Democrat opponent, Mr. Jeremiah T. Mahoney, by the sweeping majority of 454,425. Mr. La Guardia's election to the Mayoralty in 1933 was the first defeat sustained by Tammany Hall for twenty years and the unexpected decisiveness of his fresh victory with a doubled majority is regarded as a crushing blow to that organisation.



THE DEATH OF A PIONEER OF COMMERCIAL AIR-LINES: SIR SAMUEL INSTONE.

Was a director of Imperial Airways and of four other companies. Died November 9; aged fifty-nine. Founded the first private air-line in this country, which, before its amalgamation with Imperial Airways, had carried over 15,000 passengers. Was Chairman of S. Instone and Co., Askern Coal and Iron Company and Bedwas Navigation Coal Company. He was a Lieutenant of the City of London and a Liveryman of the Loriner's Company.

ROYAL DOMESTICITY: H.R.H. THE DUKE OF KENT AND HIS FAMILY.

PHOTOGRAPH BY BARON.



THE DUKE AND DUCHESS OF KENT WITH THEIR CHILDREN, PRINCE EDWARD AND PRINCESS ALEXANDRA, AND A PET DOG :
A CHARMING FAMILY GROUP AT COPPINS, IVER, WHERE RURAL PEACE AFFORDS REST AFTER PUBLIC DUTY.

The Duke and Duchess of Kent take their full share of public duty, as witness, for example, their recent tour in Wales and their visit, the other day, to the headquarters of the Overseas League, of which the Duke is President. In their leisure time, however, they like nothing better than to be at their country home (Coppins, Iver, Bucks) with their two children, Prince Edward (born October 9, 1935) and Princess Alexandra (born on Christmas Day 1936). In the newly-published "Intimate Life Story of H.R.H. the Duchess of Kent," by Baroness Helena von-der Hoven, we

read: "They try to spend there every week-end with the children as privately and quietly as they can. . . . The Duke's Alsatian, 'Dushka,' is always with him. . . . 'Coppins' is a charming house left to them by Princess Victoria." On page 862 in this number are portraits of the Duke and his bride (then Princess Marina of Greece) painted by Mr. P. A. de László on the occasion of their wedding in Westminster Abbey on November 29, 1934. Mounted reproductions of these pictures, in colour, as noted on page 862, are on sale in aid of St. George's Hospital.

PICTURES FROM WINDSOR CASTLE ALBUMS: VICTORIA'S REIGN DEPICTED IN WATER-COLOUR.



"DEPARTURE FROM TRÉPORT, 1843"—BY EUGÈNE ISABRY (1804-1886): QUEEN VICTORIA BEING ROWED TO THE "VICTORIA AND ALBERT" AT THE CONCLUSION OF HER VISIT TO LOUIS PHILIPPE AT THE CHÂTEAU D'EU.



"RELAIS DE POSTE, FORÊT D'EU, 1843"—BY SIMÉON FORT: SHOWING THE CHAM-ARANCES IN WHICH QUEEN VICTORIA AND HER PARTY MADE EXCURSIONS INTO THE FOREST DURING HER VISIT TO LOUIS PHILIPPE.



"VISIT TO MILITARY HOSPITALS, CHATHAM, 1855"—BY JOHN TENNIEL: A WATER-COLOUR COMMEMORATING THE VISIT OF THE QUEEN AND PRINCE ALBERT TO FORT FIFE WHICH DIRECTLY RESULTED IN THE ESTABLISHMENT OF NETLEY.

As Editor of the privately printed annual volumes of the Old Water-Colour Society's Club, Mr. Randall Davies was looking for suitable matter for the Centenary of Queen Victoria's accession when it was suggested that he should approach Windsor Castle. Here he was permitted to range through stores of treasure which resulted in him yielding to another suggestion—that the discovery of a completely neglected stratum should not only be privately printed, but should, with his Majesty's gracious

REPRODUCED BY GRACIOUS PERMISSION OF HIS MAJESTY THE KING—FROM "VICTORIAN WATER-COLOURS AT WINDSOR CASTLE."



"BUCKINGHAM PALACE IN 1846"—BY JOSEPH NASH (1808-1878): THE WORK OF AN ARTIST, EXTENSIVELY PATRONIZED BY ROYALTY, SEVERAL OF WHOSE DRAWINGS APPEAR IN THE ALBUMS AT WINDSOR.



"SALON DE FAMILLE, CHÂTEAU D'EU, 1843"—BY EUGÈNE LAMI (1800-1890): A CONVERSATION PIECE WHICH SHOWS QUEEN VICTORIA AND THE QUEEN OF FRANCE AT THE TABLE AND THEIR HUSBANDS SEATED ON A SOFA.



"FOUNDING OF NETLEY HOSPITAL, 1846"—BY WILLIAM SIMPSON (1823-1899): ONE OF THE FREQUENT ROYAL COMMISSIONS RECEIVED BY THIS ARTIST WHO BECAME, IN 1866, SPECIAL ARTIST TO "THE ILLUSTRATED LONDON NEWS."

permission, be shared by the public at large. Accordingly, he has made a selection, with comments on it, as much for the social and historical as for the purely artistic interest of such a varied collection. The result is "Victorian Water-Colours at Windsor Castle" (published by "Country Life"; price 21s.), containing drawings which have never before been reproduced, or even exhibited, in this country. Queen Victoria's predilection for water-colour seems to be indicated by the fact that both Louis Philippe and Louis Napoleon presented to the Queen albums filled with records in water-colour of her visits to France, and by her patronage of artists who illustrated the scenes of pomp and ceremony in the early years of her reign. Of the pictures reproduced here "Salon De Famille, Château D'Eu," by Eugène Lami, is, perhaps, the most notable of the drawings illustrating the visit of the Queen and Prince Albert to Louis Philippe at the Château D'Eu in 1843.

(Continued opposite)

ROYAL ALBUM PICTURES MADE PUBLIC: WORKS OF ARTISTIC, SOCIAL, AND HISTORIC INTEREST.



"CONFIRMATION OF THE PRINCESS ROYAL, 1846"—BY LOUIS HAGHE (1806-1885): ONE OF THE ARTIST'S MOST ATTRACTIVE WORKS, ADMIRABLY DEPICTING THE SCENE IN THE PRIVATE CHAPEL OF WINDSOR.



"COSTUME BALL AT BUCKINGHAM PALACE, 1851"—BY EUGÈNE LAMI (1800-1890): THE ONLY EXAMPLE (IN THIS COUNTRY) OF A COSTUME PIECE FROM THIS ARTIST'S HAND—THE DRESSES OF THE CHARLES II. PERIOD.



"CHRISTENING OF PRINCESS BEATRICE, 1857"—BY EGROON SILLIP LUNDGREN (1816-1872): THE CEREMONY IN THE PRIVATE CHAPEL AT BUCKINGHAM PALACE AS DEPICTED BY A SWEDISH ARTIST WHO RECEIVED SEVERAL COMMISSIONS FROM THE QUEEN.

(Continued.)
The "Buckingham Palace" is by Joseph Nash, the author of "Nash's Mansions," several of whose drawings are in the albums at Windsor. The interest shown by the Queen in her soldiers during the Crimea campaign is the subject of a rare water-colour by John Tenniel (there is another at Windsor), and this visit to Chatham led directly to the founding of Netley Hospital—a ceremony painted by William Simpson, who became a special artist of "The Illustrated London News." Louis Haghe is represented by one of his most attractive pictures, "Confirmation of the Princess Royal," and a painting of the production of "Macbeth" by Charles Kean in the Rubens Room at Windsor. This artist received several royal commissions, as did the Swedish artist Egroon Lundgren, who was delighted with his reception Ball, "made him pre-eminently distinguished."

REPRODUCED BY GRACIOUS PERMISSION OF HIS MAJESTY THE KING—FROM "VICTORIAN WATER-COLOURS AT WINDSOR CASTLE."



"PERFORMANCE OF 'MACBETH' AT WINDSOR, 1853"—BY LOUIS HAGHE: A PRODUCTION IN THE RUBENS ROOM AT THE CASTLE; WITH CHARLES KEAN'S WIFE AS LADY MACBETH AND A NOBLE AND DISTINGUISHED AUDIENCE.



"STATE BALL, BUCKINGHAM PALACE, 1848"—BY EUGÈNE LAMI: AN INTERESTING PICTURE WHICH CONTRASTS WITH THE LESS FORMAL GATHERING AT THE COSTUME BALL DEPICTED BY THE SAME ARTIST.



"THE EMPEROR AND EMPRESS OF THE FRENCH AT WINDSOR, 1855"—BY GEORGE HOUSMAN THOMAS (1821-1868): THE WORK OF AN ARTIST WHO JOINED THE STAFF OF "THE ILLUSTRATED LONDON NEWS."

Princess Royal and do a series of drawings of scenes at Balmoral. At Windsor is the only example (in this country) of a costume piece by Eugène Lami. It depicts a Costume Ball at Buckingham Palace when the guests were dressed in Charles II. period costumes. The Duke of Wellington was present as a Restoration Field Marshal, but without a wig, which, to quote a report on the Ball, "made him pre-eminently distinguished."

SHIPS—THEIR ORIGIN AND DEVELOPMENT.

III.—THE YACHT-DESIGNER'S TRIUMPHS; ANCHORS; AND NATIVE CRAFT.

By PROFESSOR G. I. TAYLOR, M.A., F.R.S., M.R.I., Yarrow Research Professor of the Royal Society.
(See Illustrations on the opposite page.)

We here continue our publication of the series of lectures on Ships, given at the Royal Institution by Professor G. I. Taylor. The lectures given in previous issues dealt with the laws that govern a ship's being, and ancient ships and early shipbuilders. Here Professor Taylor deals with the development of the racing yacht from the days of Charles II. on; with the various types of anchors which have appeared in the course of history in different places, and with the most outstandingly successful native sailing-craft.

THE only English commercial sailing-craft which still holds its own against steam and oil is the Thames barge. These beautiful craft owe their survival to a number of features which make it possible for barges carrying large cargoes to be handled by a very small crew. In some cases a man and a boy can handle barges carrying some hundreds of tons. The heavy mainsail is permanently hoisted. When not in use it is pulled up to the mast by ropes called brails, which pass round the after-edge, or leech, of the sail. The difference between the effort required to brail-up a sail by pulling it sideways and that required to raise it into position off the deck is very great, as one realises if one considers how much more work one must do in lifting a heavy curtain from the floor and hanging it on its rings than in pulling the curtain aside. The sail is supported by a heavy sprit, the lower end of which is held up by a chain attached to the mast. The crew never have to lift the sprit except when the mast is lowered to go under a bridge. The foresail, which runs on rings up and down the forestay, is also easy to handle. Large topsails are very much used. The Thames barges are flat-bottomed, so that they can take the ground comfortably. They have hinged boards, called lee-boards, which can be let down on either side in order to prevent them from drifting sideways. They are chiefly used between London and places on the Thames estuary, but they often go down-Channel as far as the Isle of Wight, and one sometimes sees them as far as Falmouth.

Yachting was introduced into England by Charles II. When he was called to the throne, he was living at Breda. For his journey by canal across Holland, the Prince of Orange lent him his yacht, for yachts in Holland were the equivalent of coaches in England: every important person had one. Charles enjoyed his journey so much that he told his Dutch hosts that he would buy a yacht as soon as he got back to England. The Burgomaster of Amsterdam then presented him with a very beautiful yacht, the "Mary," which was being built at the time. As soon as the "Mary" arrived in the Thames, Charles ordered two more yachts to be built by the Brothers Pett for himself and his brother James. With these two yachts, Charles and James began the sport of yacht-racing.

Since the time of Charles II., yachts have gradually developed and improved. The weight has been put lower and lower in the hull, as stone ballast was replaced by iron ore, ore by lead, and finally the lead was put outside the boat. During the eighteenth century and the beginning of the nineteenth, yachts were very tubby. They had round, bluff bows and easy lines at the stern; they have been aptly described as being of the "cod-head and mackerel-tail" type. An excellent example of this was the "Cumberland II." of 1790. The sails of English yachts at that time were cut very baggy. In 1857, the yacht "America" came over and beat all our best yachts. She had hollow lines at the bow, and her sails were cut to set very flat. Everyone started to imitate her and a great improvement in English yachts resulted.

The next great improvement came when an amateur yacht-designer named Bentall realised that the narrow forefoot which resulted from making hollow sections at the bow was unnecessary and merely added extra resistance by increasing the area of the wetted surface. He therefore built the yacht "Jullanar," in which the forefoot was cut away so that the keel sloped up continuously from the stern to the bow. "Jullanar" was very successful. A peculiar feature in her construction was that the long counter was immersed many feet beyond her rudder-post. This was in order that her measured length should be small, for at that time length was measured from the stem to the stern-post.

As soon as yacht-racing began, people found that, other things being equal, the big yacht always beat the little one. For this reason it was necessary to adopt some means of measuring yachts, so that the larger ones could

allow the smaller ones some time-allocation or handicap. The earliest method adopted was based on tonnage. As early as 1694, the tonnage rule $T = \frac{L \times B \times D}{94}$ was used for estimating the cargo-carrying capacity of ships. In this formula, T is the tonnage, L is the length in feet of the keel (measured along the ground from the bottom of the stem-post to stern-post), B the breadth, and D the depth (measured inside). It was soon found that boats with sloping stems were undermeasured, and that designers cheated by putting in false floors, so that D was also measured too small. In 1773, the first of these difficulties was avoided by measuring L from the perpendicular from the bow to the base of the stern-post, and the second by taking D as $\frac{1}{2}B$. The 1773 formula was $T = \frac{(L - \frac{1}{2}B) \times B \times \frac{1}{2}B}{94}$. The $\frac{1}{2}B$ was to allow for the usual amount of slope of the bow.

When the 1773 rule was made, stern-posts were usually nearly vertical; by 1855 they had developed a considerable rake, so that the L measured by the 1773 rule was too small. Accordingly, the Thames Rule $T = \frac{(L - B) \times B \times \frac{1}{2}B}{94}$ was made, in which L was measured along

only 5 ft. 6 in. Such yachts were uncomfortable, and even dangerous, so in 1888 the following rule was introduced: $T = \frac{L \times (\text{Sail area})}{6000}$. At once better yachts were produced. The tax on beam being removed, yachts were built with more beam. "Britannia" appeared in 1893, and proved one of the finest yachts ever built.

The tax on sail area made the sail areas go down, and it therefore became necessary to make the boats as easily driven as possible. This gave rise to a tendency to make the yachts of small displacement and very light construction. For this reason, the yachts built at the end of the 1886 rule broke up long before the earlier ones. In 1901, a linear rating formula was introduced which gave the yacht's rating in feet instead of tons. The 1901 rule introduced new factors which penalised very light displacement, but it was not till 1907 that rules were introduced to ensure that yachts shall be strongly built. The present international rules have produced beautiful boats with a tendency to heavy displacement.

This rather big displacement makes them expensive to construct, and in recent years classes have been developed, particularly in the Scandinavian countries, in which only the sail area is limited. In the 30-square-metre class, for instance, a builder can put any boat he likes under a sail whose area does not exceed 30 square metres (i.e., 320 sq. ft.). This type of restriction leads to long, narrow yachts of very light displacement, and to very high and narrow sails. Such yachts are becoming popular, because they are fast and cheap to build.

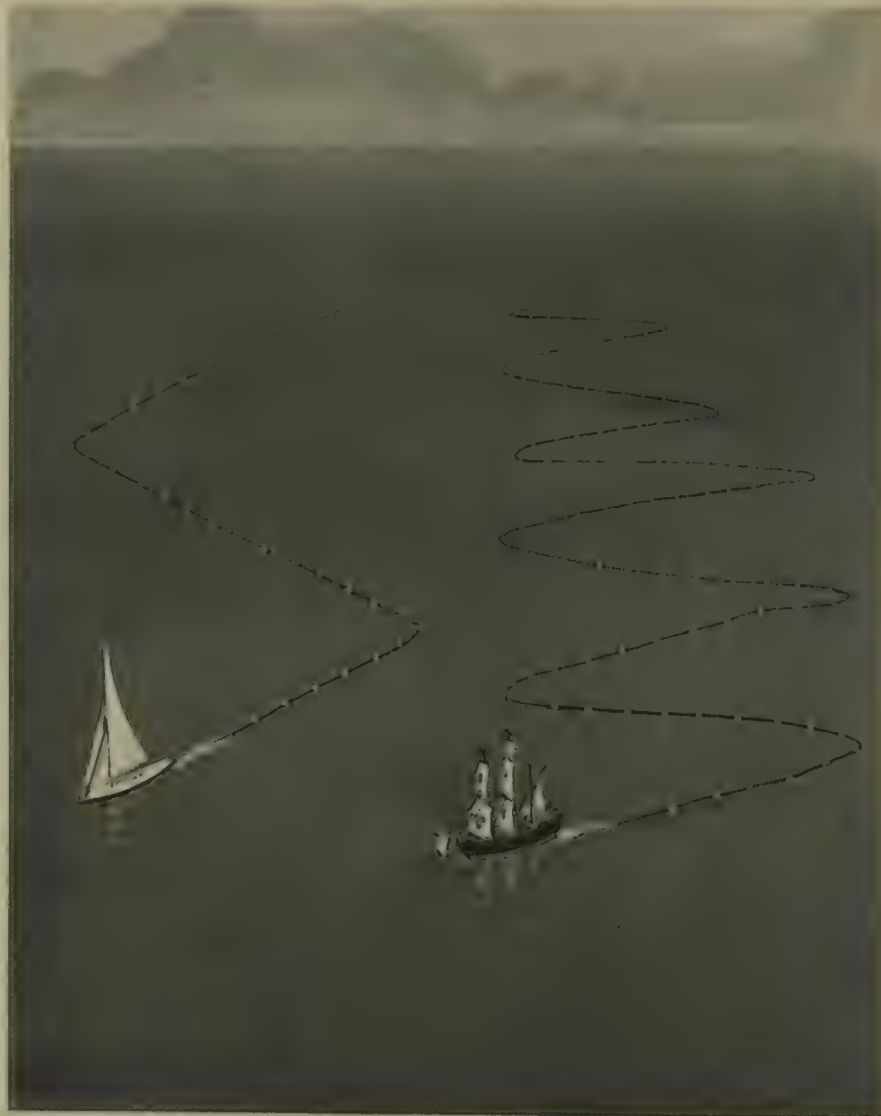
The improvement of sails which set in with the visit of the famous "America" has continued. When the sail area is included in the rating formula, it pays to design sails so that they give the maximum formula driving-force per square foot. In the Scandinavian square-metre classes the sails are as tall and narrow as they can be made to set, for it has been found that this is the most efficient shape. Modern sails will drive a modern yacht forward when she is pointing as little as 35 degrees away from the wind. She makes her best speed to windward, however, when she is pointing nearly 50 degrees away from the wind. The old squaresail ships would not go when pointing nearer than about 70 degrees from the wind.

The development of anchors has been very slow. The Greeks used stocked anchors of much the same design as those used to-day by fishermen and most small craft. The stock—that is, the cross-piece near the ring—is necessary in order to turn the anchor over if it falls on the ground with its flukes horizontal. It also helps to keep the buried fluke in the ground. A single hook without a stock will turn out of the ground if pulled through it, but a stock prevents this. The Chinese use stocked anchors in which the stock passes through the crown of the anchor—i.e., where the flukes meet the shank. It is not so efficient as the ordinary fisherman's anchor, but works in the same way.

Stockless anchors were introduced in the middle of the nineteenth century. They have far less holding power for their weight than stocked anchors, but they have the great advantage that they house themselves into the hawse-hole at the bow of the ship without being handled. For this reason they are universally used by big ships. They are unstable in the ground. If pulled through the mud, one blade gets buried deeper than the other, and the earth

pressure turns the anchor about the line of its shank till the blades come out of the ground.

In the last few years, two new anchors have been devised: Lucking's anchor and the "C.Q.R." Lucking's anchor uses the instability of the type described in connection with the stockless anchor. It has a big blade and two small, inclined blades at opposite ends of a cross-bar through the crown. These blades turn the anchor over if it falls upside down. The "C.Q.R." anchor is like a double-bladed ploughshare. It is hinged so that, when it falls on its side, the point is aiming down into the ground. As it is pulled along it digs deeply into the ground and turns upright, so that the hinge is vertical and the blade is aiming obliquely downwards. This anchor has the largest holding power for its weight of any known anchor. It also has the advantage that it can be stowed, without being handled, in a specially shaped hawse-hole.



HOW THE ART OF SAILING INTO THE WIND HAS DEVELOPED WITH THE CENTURIES: A COMPARISON BETWEEN THE NUMBER OF TACKS NECESSARY FOR A MODERN YACHT (LEFT) AND A SEVENTEENTH-CENTURY WARSHIP TO COVER THE SAME DISTANCE—THE MODERN YACHT BEING ABLE TO SAIL MUCH CLOSER TO THE WIND.

In this drawing, the wind is supposed to be blowing in the direction away from the spectator. The modern yacht has made only two tacks and is half-way through a third. The old-fashioned sailing-ship has made ten, and is just at the end of her eleventh. Her squaresails are shown partially hauled round in preparation for going about. The difference between the two ships is caused by the efficiency of modern flat fore-and-aft sails, compared with the old squaresails and baggy fore-and-aft sails.

Drawing by G. H. Davis.

the deck from stem to the stern-post, and $L - B$ is substituted for $L - \frac{1}{2}B$, to allow for the rake of the stern-post. As competition in yacht-racing became more intense, designers built their boats so as to get the smallest possible value of T for the biggest possible boat. One method of doing this was that used by "Jullanar," in which the stern-post came well forward of the after-end of the water-line. Another was to bend the stern-post forward at the water-line. Besides affording opportunities for cheating, the 1855 rule suffered from the disadvantage that it penalised breadth heavily, but did not penalise depth. For this reason it paid to build boats very narrow and deep.

In 1881, the rule $T = \frac{(L + B) \times B}{1730}$ was introduced, L being now measured along the water-line. This rule did not have the effect anticipated, and yachts became still narrower. In 1886, a certain successful yacht measured 34 ft. on the water-line by 8 ft. draught, with a beam of

SHIPS: THE ADVANCE OF YACHT-DESIGNING; STRANGE CRAFT; AND ANCHORS.

DRAWN BY G. H. DAVIS FROM MATERIAL SUPPLIED BY PROFESSOR G. I. TAYLOR. (SEE ARTICLE ON OPPOSITE PAGE.)



III.—"SHIPS": MILESTONES IN THE DEVELOPMENT OF THE ART OF YACHT-DESIGNING, AND OTHER MATTERS DISCUSSED IN PROFESSOR TAYLOR'S THIRD LECTURE.

The development of yacht-designing from the seventeenth century onwards is traced in the illustrations above and described in the article on the opposite page. The following supplementary details are derived from that most interesting work, "Sailing Ships and Their Story," by Mr. Keble Chatterton. During the 'seventies, thanks to W. Froude and others, experiments of the highest value were made to discover the laws which governed the resistance of water to bodies moving through it, leading to the designing of yacht hulls on a scientific basis. But suddenly, from Maldon, on the Blackwater, in a remote corner of Essex, a Mr. E. H. Bentall, not a professional naval architect, but an agricultural implement maker, designed

and had built the famous yacht "Jullanar" in 1875. Getting away from existing conventions, he had the courage to dispense with the old-fashioned straight stem and stern, and cut away all deadwood from both. The "Jullanar" immediately displayed such remarkable speed and was so successful a racer that her lines considerably influenced subsequent yacht-building. The result was a revival of one of the most characteristic features of the Egyptian craft of the early dynasties, the overhanging bow and stern. In 1893, beam, being no longer taxed, was allowed to show its value, and ever since that time a more wholesome type of boat has prevailed, instead of the vicious "plank-on-edge" class of racing yacht.



THE WORLD OF SCIENCE.



A NEW INTERPRETATION OF THE ORIGIN OF BIRDS' FLIGHT.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

SOME little time ago my friend Dr. P. R. Lowe published the results of an intensive study he had made of *Atlantisia*, a diminutive and flightless member of the rail tribe—which includes our water-hen and land-rail—found only in Inaccessible Island, an uninhabited and mountainous mass of volcanic rock. It is one of a group of three volcanic islands, all in sight of one another. The largest is Tristan da Cunha, Inaccessible Island and Nightingale Island being by comparison insignificant in size. Since we are considering a flightless bird, it is important to note the isolation of this group, which is 1800 miles from Cape Agulhas, the most southerly point of Africa, 300 miles from the mouth of the La Plata, in South America, and 1400 miles from South Georgia, in the South Atlantic. How, then, did *Atlantisia*, the smallest flightless bird known, contrive to reach this tiny island, and why is it not found on the other two islands of this group? It has, in short, evolved on the island. But this evolution applies only to its coloration, for in all its deeper-seated characters it agrees with the rail tribe as a whole.

There is no evidence that this group of islands ever formed part of a continental land-mass—the fact that they are of volcanic origin implies this. But there are two other birds, a bunting and a thrush,

to the power of flight, but are either on the way to become flying-birds or, growing weary of well doing, stopped further progress at the stage we find it.

But this, surely, can hardly be. The wing, like every other organ of the body, is shaped by use: what all other anatomists regard as "vestiges," due to lack of use, Dr. Lowe would have us regard as "incipient" wings. Indeed, the more we consider his views, the greater the difficulties we find in their acceptance, which, indeed, would land us in some strange conceptions of evolution. There are dozens of instances of flightless birds. On Dr. Lowe's theory,

shifted back to the hinder-end of the breast-bone. The wing, in both, though retaining all its separate elements, has become greatly reduced, while the hind-limbs in both are of great size, from their necessarily continuous use.

We can, indeed, the more readily grasp the state of flightlessness among birds when we turn to other land-vertebrates which show the loss either of the fore- or the hind-limbs, or both, from lack of use. Among the "skink-lizards" we find every stage in this degradation, till, finally, after having become reduced to mere stumps, they disappear. The same limbless condition has overtaken other species of lizards, as witness our slow-worm, wherein vestiges of hind-limbs are found, on dissection, within the body. Are we to say of these vestiges that they represent limbs "on the way to being"? The snakes, again, afford the same evidence of the loss of limbs. In the python, two claws projecting from the hinder-part of the body are the only external signs of limbs. Dissection shows vestiges of the hip-girdle. No one has yet suggested that these "vestiges" are "on the way to become legs."

No more seems to be known of the life-history of *Atlantisia*, save that it lives in burrows and crevices in the rocks. It is with some dismay, then, that I read the other day of a project to form an overflow colony from Tristan da Cunha by transferring a few of its inhabitants to this tiny island.

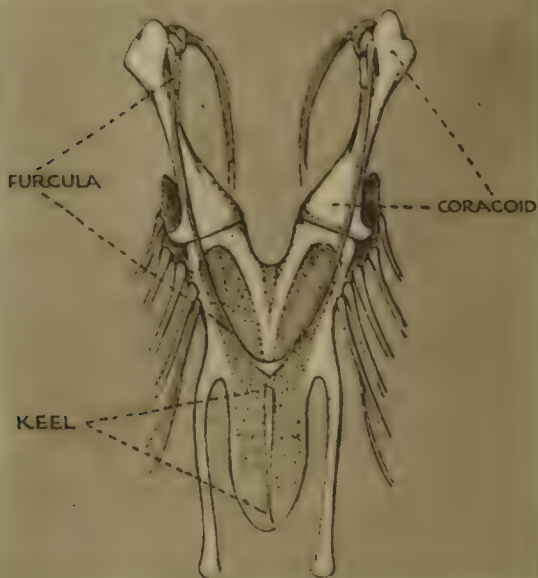


1. THE SMALLEST FLIGHTLESS BIRD IN THE WORLD, WHICH IS FOUND ONLY ON INACCESSIBLE ISLAND, THE MOST WESTERLY OF THE TRISTAN DA CUNHA GROUP: ATLANTISIA, A MEMBER OF THE RAIL TRIBE.—[REPRODUCED BY COURTESY OF DR. P. R. LOWE.]

we should have to begin our studies of the bird's wing with some of the moas, wherein not only is there no trace whatever of a wing, but not even of the shoulder-girdle which affords it support! What started the growth of these missing parts in other species of moas, wherein we find what he would call the adumbration of a wing, but what all the rest of us call "vestiges" of a wing?

In that ancient, extinct diver *Hesperornis*, we find no more than the upper end of the shaft of the humerus. When and how and why did the diving-birds of to-day, of the related genus *Colymbus*, begin to complete this shaft, and add thereto the forearm and hand to complete the wing?—a very specialised organ differing from the fore-limb of all other land-vertebrates, and obviously moulded to its shape in adjustment to the unique character of the structures which form its lifting surface? Did the absolutely different wings of the ancient Pterodactyles, and the present-day bats, also attain to their structural perfection before they could be used for flight?

Great stress is laid on the structure of the shoulder-girdle in *Atlantisia*, which is remarkable for the great length and slenderness of the furcula, or "wish-bone," and the smallness of the keel for the attachment of the breast-muscles, which supply the power for the wings during flight. But we find here the same evidence of the degeneration which, in varying degrees, marks the wing and shoulder-girdle of all birds which, through lack of use, have lost the power of flight. And among the rail tribe there are many which have done this. The skeleton of the extinct flightless rail *Diaphorapteryx* (Fig. 3) shows a well-advanced stage of degeneration in the wing and shoulder-girdle, closely comparable to that of *Atlantisia*. But with this curious difference: in the extinct New Zealand bird the anterior border of the keel of the breast-bone is well forward, but the rest of this keel has vanished, while the furcula is short. In *Atlantisia*, the keel—what there is left of it—has



2. SHOWING THE GREATLY REDUCED "KEEL" FOR THE ATTACHMENT OF FLYING-MUSCLES, AND THE SURPRISING LENGTH OF THE FURCULA, OR "WISH-BONE": THE STERNUM, OR BREAST-BONE, AND SHOULDER-GIRDLE OF ATLANTISIA, WITH THE FRONT END OF THE CORACOID, TO WHICH THE WING IS ATTACHED.

also found here, and these, it is to be noted, are able to fly. The inference is that they landed here by flight, a feat which Dr. Lowe believes could never have been accomplished by *Atlantisia*. After a very laborious study of the microscopical structure of its feathers, he is convinced that at no time in the course of its evolution was it capable of flight, for the extremely complex structure of the interlocking apparatus of the vane, or web, of the flight-feathers is here so feebly developed as to be unable to form a web capable of forming a coherent surface when the wings are set in rapid motion. His figures show this very convincingly.

Passing from the feathers to the muscles and skeleton, he proceeds to enlarge on the feeble character of the apparatus for flight—the wing and shoulder-girdle. And here again he describes conditions with which we are familiar in the case of birds which have lost the power of flight. The inferences, however, which Dr. Lowe draws from his very patient study of this bird, and of all other flightless birds, are startling. He believes that they never attained



3. WITH AN EXTREMELY SMALL WING, WHICH WAS USELESS FOR FLIGHT, AND A DIMINUTIVE FURCULA: THE SKELETON OF ANOTHER FLIGHTLESS RAIL, THE EXTINCT DIAPHORAPTERYX OF THE CHATHAM ISLANDS, SHOWING THE ALMOST COMPLETE ABSENCE OF A "KEEL" TO THE BREAST-BONE.

If this is done, *Atlantisia* will soon share the fate of the dodo! Let us hope that this deplorable event will be avoided by trying to interest these settlers in this tiny scrap of feathered life, and inducing them to guard very jealously this precious tenant by right of possession. Can they be persuaded to forego the introduction of dogs and cats? Finally, I would plead also for protection for the bunting and the thrush found there.

THE FUNERAL OF CANON "DICK" SHEPPARD.



LYING-IN-STATE IN THE CHURCH FROM WHICH HE MADE THE FIRST BROADCAST FROM AN EXTERNAL PLACE OF WORSHIP: THE COFFIN OF CANON "DICK" SHEPPARD IN ST. MARTIN-IN-THE-FIELDS.



LEAVING ST. MARTIN-IN-THE-FIELDS (SEEN IN LEFT BACKGROUND) FOR THE SERVICE IN ST. PAUL'S CATHEDRAL: THE FUNERAL PROCESSION OF CANON "DICK" SHEPPARD, WHO WAS VICAR OF ST. MARTIN'S FROM 1914 TO 1927.



THE BURIAL OF CANON SHEPPARD IN THE ANCIENT CLOISTERS OF CANTERBURY CATHEDRAL, WHERE HE WAS DEAN FROM 1929 TO 1931: BEARING THE COFFIN TO THE GRAVESIDE FLANKED BY OLD CONTEMPTIBLES.

The funeral of Canon H. R. L. ("Dick") Sheppard, who died on October 31, was preceded by his lying-in-state in St. Martin-in-the-Fields. He was vicar of that church from 1914 to 1927, and it was from there that, in 1924, he broadcast the first service to be relayed from an external place of worship. His social activities during that time, particularly for the homeless and destitute, won him many friends, and during the forty hours in which he lay in state thousands of people passed by the coffin. At certain times of the day there was a queue stretching round the back of the building. On November 4 the coffin was taken to St. Paul's Cathedral, where he was Canon and Precentor, for the funeral service, at which the Archbishop of Canterbury and five bishops were present, and the Dean of St. Paul's gave a short address. Later Canon Sheppard's body was taken by road to Canterbury Cathedral, where he was Dean from 1929 to 1931, for burial in the ancient cloisters. After passing through the nave, the coffin was borne to the graveside, which was flanked by two ranks of Old Contemptibles.

BERLIN'S INTERNATIONAL GAME EXHIBITION.

On November 3, the Feast of St. Hubert, patron Saint of the Chase, General Goering, as Chief Hunter of the Reich, opened the International Game Exhibition in Berlin, which will last for three weeks. Among those present at the ceremony were the Crown Prince and Princess of Denmark and the British Ambassador. The British Empire exhibit occupies more space than that devoted to any other country. It has received 141 international first prizes, in addition to eight special awards, one of which went to the King for his pair of elephant tusks. The British photographic section is particularly well organised. The Exhibition consists of the largest collection of big-game trophies ever brought together and is the first of its kind since 1910. The halls hold over more than 10,000 heads, and some 1400 pairs of antlers represent the pick of trophies collected during centuries of red-deer hunting. Among other interesting features of the Exhibition are aurochs, heads reclaimed from Polish bogs and the now almost extinct bison, which can still be found in Poland.



AT THE OPENING OF THE INTERNATIONAL GAME EXHIBITION IN BERLIN: A MOUNTED HUNTER FROM FINLAND, WITH SHEEPSKIN COAT AND CAP, HOLDING AN EAGLE ON A STAFF, AND ANOTHER WITH HOUNDS.



REPRESENTING FRENCH HUNTS AT THE INTERNATIONAL GAME EXHIBITION: A PACK OF HOUNDS, WITH WHIPS AND HUNTSMAN, EXERCISING IN THE GROUNDS BEFORE THE OPENING BY GENERAL GOERING, REICH MASTER HUNTER.



SHOWING THE ADMIRABLE MANNER IN WHICH THE EXHIBITS ARE ARRANGED AND THE USE OF PHOTOGRAPHS AS WALL-DECORATION: A VIEW OF THE "HALL OF HONOUR" AT THE INTERNATIONAL GAME EXHIBITION.

The World of the Kinema.

By MICHAEL ORME.

REVIVAL.

VARYING in their volume but nevertheless distinctly audible to the attentive ear, echoes of the silent era—if I may be permitted that Irishism—have been evoked by a number of recent films. Subjects that made history many years ago, conventions established long before the talking-film ousted the voiceless shadows, have reappeared to try their strength again. Dramatic situations are limited, according to a French compilation, to thirty-six, which, if we would find them in their pristine form, would take us back through centuries of dramatic entertainment. Obviously, then, if the vast majority of plays must ring the changes on a mere three dozen basic themes, repetition becomes inevitable, and revival, whether of actual story-matter or of pattern, offers an easy solution to a growing problem. In the skilful variation of a given pattern or the aptness of revival lies the secret of success.

A glance at the West End screens during the last week or two reveals several "throw-backs" to the past of a sharply contrasted nature. Take the new French film, "Nitchévo," at the Berkeley, for instance. Here the situation is "triangle drama" culminating in a realistic reconstruction of the foundering

Mr. Hay owes his appointment as stationmaster at an obscure and neglected "halt" in Northern Ireland, rejoicing in the name of Buggleskelly, to his pull at headquarters. Muddle-headed but ambitious, he sets himself the task of putting this indescribably derelict station on the map and of laying the ghost which is said to haunt it. He finally catches a gang of gun-runners with the help of the gallant old

influenced its ethical aspects. It is some twelve years ago that Mr. Samuel Goldwyn produced "Stella Dallas" for the first time and thereby raised Miss Belle Bennett to stardom. True to his old love, Mr. Goldwyn has sponsored the dramatisation of the Prouty novel once again, this time directed by Mr. King Vidor in a polished production presented at the Regal.

I remember having been deeply moved by Miss Belle Bennett's rich portrayal of the ambitious mill-girl who marries above her station in life and, failing to rise to the level of her new social sphere, stood in the way of her daughter's happiness. Yet, seen in the light of to-day, after the social changes of more than a decade, the heroine's obstinate refusal to attune herself to her surroundings, her persistent vulgarity in dress and manner—albeit she herself dressed her child in perfect taste—failed to convince me, and Miss Barbara Stanwyck's strong, but rather sharp-edged, characterisation suggests a shrewdness that is at variance with her actions. In spite of a charming and beautifully spontaneous performance by Miss Anne Shirley of Stella's devoted daughter, this revival of a play not old enough to be a period-piece yet old enough to be dated in its argument seems to call for a new treatment of a situation that has had time to lose its first significance.

The most important revival of all, "The Prisoner of Zenda," at Mr. Oscar Deutsch's new and very beautiful kinema, the Odeon, needs no modernising other than the advantages of technical progress to bring out its inherent qualities. For they are purely romantic, ageless, and

independent of changing social conditions or mental outlook. It is as impossible to modify or alter the spirit of Mr. Anthony Hope's famous novel as it is to eliminate from our vocabulary the adjective originated by his legendary kingdom of Ruritania. Ruritanian romance—you have to take it or leave it. The sophisticated modern, or those who like to seem sophisticated, may conceivably demand a greater reality in their drama or even meet this grand, swash-buckling tale of high adventure with a superior sneer.



"LOVELY TO LOOK AT," AT THE TIVOLI: LILI HEISER (SONJA HENIE) IS EMPLOYED TO GIVE SKATING EXHIBITIONS AT A SWISS HOTEL.

"Lovely to Look At," with Sonja Henie as a skating instructress, gives her plenty of scope to display her skill on the ice. An international conference is held at the Swiss hotel at which she gives exhibitions and she meets Prince Rudolph, who is masquerading as a reporter. In spite of gossip and intrigue, the course of true love eventually runs as smooth as ice!

"Gladstone," an engine of the Victorian era. With the crooks on board, this venerable locomotive responds to unprecedented demands and gathers speed for a non-stop race that combines thrills with comedy in the best Harold Lloydian tradition. "Oh, Mr. Porter" can, indeed, be quoted as an example of the silent era's "stunt" comedy brought up to date and approached with a fresh and lively imagination.

A renewed interest in the "mother-love" theme is manifested by the recent revival of no fewer than three dramas, "Confession," the American version of a Viennese picture (originally called "Mazurka"), with Miss Kay Francis, the famous "Madame X," with Miss Gladys George, and the no less famous "Stella Dallas," with Miss Barbara Stanwyck in the title-rôle. Confronted with such evidence, one is forced to admit that a large proportion of the public must still be able to shed tears over the sad stories of maternal tribulations and sacrifice, must still find poignancy in the old situation which parts mother and child, the latter to embark on a happy career, the former to wander off into the unknown with sealed lips or to stand in the rain amongst the crowd, as does Stella Dallas, watching a felicity founded on her own great act of renunciation. Not for a moment would I question the possibility of discovering new angles of this popular theme, but to revive the older treatment of it *en bloc* seems to me to overlook the conditions that have



"ANGEL," AT THE PLAZA: ANTHONY HALTON (MELVYN DOUGLAS), WHO HAS FALLEN IN LOVE WITH AN UNKNOWN WOMAN HE MET IN PARIS, DISCOVERS THAT SHE IS LADY BARKER (MARLENE DIETRICH), WHO HAS A NEGLECTFUL HUSBAND (HERBERT MARSHALL).

of a submarine and the crew's escape by means of the Davis apparatus. To heighten the dramatic effect of this final scene, the crux of the whole play, a private misunderstanding between the commander and his lieutenant, caused by the former's unjustified jealousy, has been introduced. The emotional conflict of two men united by a common peril is a screen convention that has surely done sufficient service and might well be laid to rest. In "Nitchévo" it is reached by means of a somewhat nebulous story that throws suspicion of an amorous intrigue on the lieutenant and the commander's wife. M. Harry Baur's admirable restraint in the part of the commander, his quiet authority in the face of supreme danger, and the powerful handling of the submarine disaster, lend their strength to a picture that would certainly have gained by greater ingenuity in the manipulation of a familiar pattern.

There is, on the other hand, no lack of ingenuity in the delightful comedy that transforms Mr. Will Hay's scholastic mortar-board into a stationmaster's gold-braided cap in "Oh, Mr. Porter," a Gainsborough picture presented at the Gaumont, Haymarket. A good, well-written story, from the pen of Mr. Frank Lauder, provides a firm but flexible spring-board for a jolly entertainment, nor does it detract from the value of its scenario or the excellence of its interpretation if the chief honours go to the comic invention that decorates its theme and to the masterly timing of Mr. Marcel Varnel's direction.



"STELLA DALLAS," AT THE REGAL: STEPHEN DALLAS (JOHN BOLES) AND STELLA (BARBARA STANWYCK) WITH THEIR BABY, LAUREL, FOR WHOM THE MOTHER EVENTUALLY SACRIFICES HERSELF.



"STELLA DALLAS," AT THE REGAL: LAUREL (ANNE SHIRLEY) LEAVES HER MOTHER, STELLA DALLAS (BARBARA STANWYCK), FOR A VISIT WHICH IS TO PROVIDE A CRISIS IN THEIR LIVES.

Certainly Villainy, Virtue, and Honour parade in capital letters. Certainly Rudolf, who interrupted a peaceful fishing holiday in Ruritania to defend its throne from Black Michael, always remembered the old school tie; and Princess Flavia, whom he loved and relinquished, always remembered her duty to her country; and the amazing likeness of the two Rudolfs—dissolute king and gallant Englishman—that led to a dangerous masquerade, may be dismissed by the realist as a transparently theatrical device. But the kinema, does not cater only for the realist, and "The Prisoner of Zenda" succeeds in reviving the glories of the romantic school. Mr. Ronald Colman, in the dual rôles of king and commoner, brings his customary ease of manner into play to balance his load of heroism, yet he embarks upon his adventures with a fine flourish. Outstandingly good is the Rupert of Hentzau of Mr. Douglas Fairbanks, Jr., whose impish enjoyment of his own rascality is exhilarating. Mr. Raymond Massey's dour Michael, Miss Madeleine Carroll's lovely Flavia, and Mr. C. Aubrey Smith's gruff but kindly Colonel Sapt infuse fresh life into characters that have become almost historical.

South Africa

Contemporary history is casting rather a shadow on the gaiety of the recognised European resorts. Those faced with the problem of where else to go to escape the prospect of the wet Winter forecast might well break new ground by visiting South Africa

A trip there need not make excessive demands on time or pocket; and when you return Winter will be a happy memory of warmth and new experiences

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Photo: H. M. Swan

A PAGE FOR COLLECTORS.

ENGLISH DELFT CHARGERS.

By FRANK DAVIS.

again, the argument is not very convincing. It rests upon the somewhat insecure basis that the apple in the case often looks suspiciously like an orange; therefore, such chargers as these are subtle methods of bringing contempt upon William and Mary. The evidence is a trifle thin; however, it is an entertaining theory, and I wouldn't go so far as to say it was beyond the wits of the simple, homely, hearty souls who made and decorated these chargers.

When I last wrote a note about these seventeenth-century English Delft chargers—more than eight years ago—there was a good deal of interest in the subject. Now, I am informed, hardly anyone takes any interest in them, and in

Personally, I have a particular affection for the Queen Mary of Fig. 4, if only because she is balancing her crown with such agility—also the painter has labelled her "W R", presumably by mistake, but also unconsciously anticipating "1666 and All That," and making it clear that this was the reign of "William and Mary."

The horseman of Fig. 5 may be intended to represent Charles I., though one must not pay too much attention to apparent likenesses, while the Oriental gentleman of Fig. 6 probably meant the Sultan to the worthy people who first hung him on their wall.

Technically, all these so-called English Delft wares are simply earthenware covered with a tin enamel. Their ancestry is distinguished, if they themselves are not, for this technique was brought to Spain from the Eastern Mediterranean by the Moors; and in Spain, during the fourteenth and fifteenth centuries, were produced some of the noblest jars and dishes it is possible to imagine. These wares, which we now term Hispano-Mauresque, were sent to the Italian market from Valencia, in ships from Majorca, which everyone has been looking up on their maps recently. The Italians, not unnaturally, supposed that this marvellous pottery not only came from Majorca, but was manufactured there, so when they developed their own painted pottery by similar technical methods, they called it Maiolica. From Italy the craft slowly spread



IT is by no means unusual to find political events reflected in the decoration of eighteenth-century pottery and glass, sometimes openly, as on a glass engraved with the Fleet at Gibraltar; sometimes in the sentiments of the maker, or rather of the buyer—for normally manufacturers provide the public with what it wants rather than with what, in their opinion, it ought to want (*e.g.*, your stern, unbending Victorian brass-founder exporting godlings to India and Ceylon). Sometimes these sentiments are ingeniously concealed by the use of emblems which will be readily understood by the initiated and remain unnoticed by the powers that be. The large class of Jacobite glasses, engraved with the rose and buds, and so on, is probably the best known.

When one goes back to the seventeenth century, such propaganda, whether direct or indirect, is rare. There are Lambeth mugs with portraits of Charles II., and chargers of the type of those illustrated here, some from Lambeth, others from Bristol, which bear spirited but crude representations of, among other celebrities, William III., James II.,



1. POSSIBLY A MEANS OF BRINGING CONTEMPT UPON WILLIAM AND MARY: AN ENGLISH DELFT CHARGER BEARING A REPRESENTATION OF ADAM AND EVE, WITH AN ORANGE SUBSTITUTED FOR THE TRADITIONAL APPLE.



2. REMINISCENT OF THE MARQUETRY-WORK IN VOGUE ON CLOCK CASES OF THE DECADE 1670-80: A BOLD TULIP PATTERN WHICH MAY HAVE REACHED THIS COUNTRY FROM ASIA MINOR, VIA HOLLAND.

Photographs reproduced by Courtesy of Messrs. Stoner and Evans.



3. OF EARTHENWARE COVERED WITH ENAMEL; AND INTENDED FOR DECORATION RATHER THAN USE: A CHARGER ORNAMENTED WITH A PASTORAL SUBJECT.

and the Duke of Ormonde—and, just after the turn of the century, the Duke of Marlborough and Queen Anne. Off-hand, I can only think of two examples with a hidden political meaning in seventeenth-century pottery, and in both of these the intention is by no means proved. The first is a vigorous slipware dish by Thomas Toft, the Staffordshire pioneer, which I see I illustrated on this page as long ago as Feb. 14, 1931. It represents Adam and Eve beneath the tree, and Adam, it is suggested, is Charles II., while Eve is whom you will. The date is 1674. Toft was a Catholic, and may have paid the supreme penalty at the time of the Titus Oates conspiracy. The theory is just plausible, but no more.

The second example is such a plate as Fig. 1, and here,

consequence they rarely appear on the market. It's an odd business, these fickle changes of fashion; the things are so very English, so very much the product of our own soil, peasant art at its best—that is, to be judged on its own level and not compared with Chelsea porcelain. All these beginnings have their peculiar virtues; they lack finesse, but they have vitality, and there's no simpering nonsense about them. They look very much out of place in a highly sophisticated room, but they are wonderful things in the sort of unpretentious house for which they were made. (Incidentally, they were made for ornament and not for use.) Here are as many types as I can find room for. Fig. 2 is a bold tulip pattern (from Asia Minor via Holland?), and reminds one of much of the marquetry-work in vogue on clock-cases of the decade 1670-80. The next one (Fig. 3) is a pastoral subject, and requires no further comment. The comparatively large number of mounted men and single figures must be represented by three only (Figs. 4, 5 and 6). The most common is a fine equestrian William, with crown and full-bottomed wig. The horses are invariably those splendid animals of the *haute école*, represented in most seventeenth-century paintings caracolling grandly across the picture, and the movement is represented with considerable spirit. Indeed, in all these English seventeenth-century dishes what the draughtsman lacks in skill he makes up in gusto—he lived before the days of inferiority complexes. I can't show colours, but these fellows were not afraid of them.



4. LABELLED "W R", PRESUMABLY BY MISTAKE: A PORTRAIT OF QUEEN MARY II. WITH HER CROWN PERCHED PRECARIOUSLY ON THE BACK OF HER HEAD.



5. ONE OF THE COMPARATIVELY LARGE NUMBER OF MOUNTED MEN DEPICTED ON ENGLISH DELFT CHARGERS: A FIGURE WHICH MAY BE INTENDED TO REPRESENT CHARLES I.



6. ANOTHER EXAMPLE OF THE USE OF A HORSEMAN AS DECORATION: AN ORIENTAL FIGURE PROBABLY TAKEN TO REPRESENT THE SULTAN BY THE PURCHASER OF THE PERIOD.

to France and Holland, and the Dutch imitated the blue and white Chinese porcelains which began to reach Europe in quantity in the seventeenth century, at Delft. It is thought that the process (by which both painting and glazing were applied in one operation) was brought to England by Italian workmen from Antwerp towards the end of the sixteenth century. Our comparatively barbarous island did its best: it left the job to very humble people, who went their own way, unimpressed and unaffected by the triumphant achievements of a highly cultured and distant past—distant both in time and in space. From one point of view these vigorously-decorated dishes mark the end of a European tradition; from another they are the vital beginnings of new and exciting developments.



SATISFACTION!

"A Perfect Finish to a Good Dinner " MARTELL CORDON BLEU
A very fine Liqueur Brandy—guaranteed over 35 years in cask and
then there's *Extra*—very expensive but Martell's finest Liqueur
Brandy—70 years in cask.

BOOKS OF THE DAY.

(Continued from page 838.)

Writing in 1823 to the "Grand Inquisitor of Europe" (Metternich's nickname), she says: "A remarkable little manuscript has fallen into my hands. It was lent me by someone to whom Sir Hudson Lowe gave it to read; he... had taken it from Bonaparte's private library at St. Helena. It is dated 1668;... One can only suppose that the narrator was a Frenchman of some distinction at the Court of Charles II. in London. By chance he was present, secretly, at an after-dinner conference between four members of the British Cabinet on the question as to whether they ought to take part in the war between Spain and France; which side they ought to join; or whether they ought to declare themselves neutral. Every word of the discussion is applicable to Spain to-day; it is very interesting." So it is, too, in 1937.

History, for all her "damnable iteration" of events, still refrains from repeating certain confidences, and guards many secrets and problems which can never be definitely solved. Did the son of Louis XVI., for example, die in prison or escape to live under an assumed name? Did Marshal Ney do likewise, or was he actually executed? What really lay behind the assassination of Abraham Lincoln? What were the true circumstances of the tragedy of Mayerling? These are some of history's conundrums, to the solution of which several absorbing new books have contributed. The first problem is dealt with in "THE DAUPHIN." By J. B. Morton. With eight illustrations (Longmans; 12s. 6d.). Mr. Morton favours the realists who accept the statement that Louis XVII. died in the Temple, as the death certificate stated, on June 8, 1795, but he gives four chapters to certain impostors. Many people have claimed to be the Dauphin,

but Mr. Morton deals only with the four principal pretenders, Hervagault, Bruneau, Richemont, and Naundorff. He does not apparently mention the possibility, discussed in Constance Rourke's recent memoir of Audubon (reviewed here some months ago), that the famous naturalist, about whose parentage there was considerable mystery, may have been really Louis XVI.'s son.

The kindred problem concerning Napoleon's greatest general is fully debated, with a leaning towards the romantic suggestion of a faked execution, in "MARSHAL NEY: A DUAL LIFE." By Legette Blythe. With eleven

illustrations (Jarrolds; 12s. 6d.). According to the legend, the Marshal escaped across the Atlantic, and a few months later a Mr. P. S. Ney appeared in North Carolina as an unassuming schoolmaster, but in the course of his career betrayed certain martial characteristics.

We are on more solid and circumstantial ground—though here again the case is not proven—in an ingenious work of historical detection entitled "WHY WAS LINCOLN MURDERED?" By Otto Eisenschiml. With thirty-six illustrations (Faber; 15s.). Until I came across this book, I had no idea that there was anything more in the tragedy of Lincoln than the simple version I was taught at school—that he had been shot by an insane actor with some imaginary grievance. The author, after an exhaustive study of all the circumstances, makes out a plausible case for a villainous political plot, though admitting that proof is now impossible, for lack of evidence. If there is any basis for his allegations, it seems strange that they have never been put forward before.

The fate of the Emperor Francis Joseph's son at Mayerling was only one of the blows that befell that most ill-starred of monarchs. All of them—the execution of his brother Maximilian in Mexico, the assassination of his wife at Geneva, and the crowning tragedy of Sarajevo—are recalled anew in "GOLDEN FLEECE." The Story of Franz Joseph and Elisabeth of Austria. By Bertita Harding, author of "Phantom Crown" and "Royal Purple." With thirty-one illustrations (Harper; 12s. 6d.). It is a story that lends itself to effective treatment in the breezy, confidential manner of modern biography, not without sensational moments, and the author has made full use of her opportunities.—C. E. B.



FOR THE BENEFIT OF ST. GEORGE'S HOSPITAL: MOUNTED COLOUR-PRINTS OF THE FAMOUS DE LÁSZLÓ PORTRAITS OF THE DUKE AND DUCHESS OF KENT, BEARING FACSIMILES OF THEIR ROYAL HIGHNESSES' SIGNATURES.

These magnificent portraits, by a distinguished living painter of royalty, were done for the occasion of the Duke of Kent's wedding to Princess Marina of Greece in Westminster Abbey on November 29, 1934, and were reproduced in full colours in our Royal Wedding Number of December 1 following. Colour-prints of the two pictures, beautifully mounted, were produced to be sold, at the nominal price of five shillings each, for the benefit of St. George's Hospital, at the Duke's expressed wish. The artist waived any question of fee, and no charge was made by "The Illustrated London News" for printing and mounting, so that the whole proceeds might go to the Hospital. A few copies in the form shown above, with the royal signatures in facsimile, are still obtainable from our publishing office, 32-34, St. Bride Street, London, E.C.4. The actual colour reproductions measure 8½ by 11½ inches, while the mounts are 15½ by 20½ inches. On page 851 of this number we give a recent photograph of the Duke and Duchess with their children.—[From the Paintings by P. A. de László, M.V.O.]



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STUDY OF A HORSE

Dated 1760

One of a set of four paintings, by CH'EN FENG

"SCOTCH"

STANDS FOR



SPEY ROYAL

GILBEY'S

TEN-YEAR-OLD WHISKY

THE PLAYHOUSES.

"IT'S IN THE BAG!" AT THE SAVILLE.

SUNDRY postponements and changes of theatre led sophisticated first-nighters to fear the worst; that when the bag was opened a particularly mangy type of cat might be let out. Happily, one is able to record that this is the brightest revue seen in the West End for a very long time. For one thing, there are many fresh faces, so one is left pleasantly in doubt as to what the artist is going to do until she is doing it. There is a welcome absence of the "black-out" sketch, which depends for its effect on the last line, and nobody tries to show life as it was in Grand-mamma's day, at the present time, and as it may be in another fifty years. A deal of the music is extremely tuneful, and there are several very effective ballets. "A Deb's Day Out" is a delightful cameo; a ballet in miniature, with Miss Sepha Treble an attractive débutante. Scenery and costumes are admirable; "An Aztec Offering" providing colour and drama. Mr. Gene Sheldon, though popular as a "silent comedian" on the music-halls, is more or less unknown to West End playgoers. He made a great success, and spoke for the first time. Miss Doris Hare has some neat numbers, being particularly successful as a lady-in-waiting. Mr. Benny Ross and Miss Maxine Stone convulsed the house, the lady being a lymphatic blonde with a gift for doing absolutely nothing at all. She does it with such genius, however, that she was the laughing hit of the show. There is a "Humpsti-Bumpsti" act that is most mirth-provoking, and Miss Elisabeth Welch's torch-singing delights her admirers. "Let's Go Bye-Bye on a Bicycle" is a clever idea and brought the curtain down to thunders of applause. This musical should certainly run a year.

"IT'S YOU I WANT," AT THE CAMBRIDGE.

To watch Sir Seymour Hicks making love on the stage is a liberal education for anyone who aspires to gallantry. Débutantes must be wooed with a touch of humour; shy advances must be received with pursed lips, half-quizzical, half-alarmed. One's friends' wives, apparently, demand "rough stuff." Miss Jane Carr makes the perfect partner to Sir Seymour. Her innocent daring, her mocking charm,

and her definite allure were perfectly done. The farce itself is obviously what the public wants, for it ran for nearly three hundred performances when it was first produced four years ago. There are the usual five doors, with a bedroom and a guilty party behind most of them. There is a fire-escape for erring wives to run up and down. It is all very jolly, and quite amoral; the sort of thing that nobody takes seriously for a moment. It is an ideal vehicle for Sir Seymour Hicks's art—and that is all that matters.

We would remind those of our readers who are beginning to think of their Christmas shopping that this problem can be solved most easily by a visit to the Sale and Exhibition of the "War-Disabled Men's Industries" at the Imperial Institute, South Kensington. The Exhibition, which H.R.H. the Duchess of Kent opened on Nov. 5, includes the work of 3000 disabled men, many of whom persevere under terrible physical handicaps. The goods displayed range from house and garden furniture, glassware, foot-muffs, cabin trunks, and painted dresses to artificial flowers, soft toys, work-bags, and men's socks, so it will be seen that they appeal as much to those who are buying presents for their grandparents as to those who are buying for their grandchildren. The Exhibition has the original distinction of being twice "reopened"—by Mr. Leslie Henson on Nov. 12 and by Admiral of the Fleet Sir Roger Keyes on Nov. 19. It will remain open until Nov. 25.

Many of our readers will doubtless have been struck by an advertising series appearing in our pages under the general title of "This England," each piece consisting of an artistic photograph of some part of rural England, with a few well-chosen lines of description. We are asked to say that a book entitled "This England" has now been issued by Messrs. Worthington and Co., Ltd., and has proved a great success.

Most of us find the choosing of something really novel in Christmas cards an annual problem. A Coronation card, therefore, provides a welcome and most appropriate solution this year—and this is an

outstanding design in the wide range of Sharpe's "Classic" Personal Christmas Cards. Beautifully illustrated by that famous artist Fortunino Matania, R.I., and perfectly produced, it makes a most gracious ambassador. It is obtainable only from stationers on asking to see the "Classic" Album, which contains a wide variety of distinctive designs suitable for printing with your own name and address.

The rapid increase during recent years in the study of postal history before the adoption of the adhesive stamp in 1840, and the popularity of pre-stamp letters among collectors, has made necessary a catalogue of information and prices regarding this branch of philately. Mr. Robson Lowe, a leading authority on postal history, has produced the first "Priced Catalogue of the Hand-Struck Postage Stamps of the British Empire" (H. Joseph, London; price 6s. 6d.), and philatelists will need no further assurance of the merits of the new catalogue than to know that it forms a worthy companion to the Regent Encyclopædia and Catalogue produced under Mr. Lowe's editorship. The volume includes some 600 illustrations, together with fifteen maps and a number of plates.

The second year of publication of "The Bank and Insurance Shares Year Book, 1937-8" (published by Trust of Insurance Shares, Ltd., London, E.C.3; price 10s. 6d.), gives us an enlarged edition consisting of 762 pages. This Year Book contains a series of analyses of the accounts of ninety-four British banks and discount companies and insurance companies for the past seven years; a complete record of share prices, dividends and yields over a period of twenty-one years, from 1916 to 1936, and a directory of Directors of British Banks and Insurance Companies; fifteen statistical tables, which constitute a valuable aggregate summary of assets, liabilities, investments and profits during the past ten years; and articles on the structure of the British system of banking and on the attractions of insurance shares. Of particular interest is an Actuary's Examination (by A. C. Thorne, F.I.A., manager of Equity and Law Life Assurance Society) of the net yield obtained by investments in the shares of twenty-eight insurance companies over a period of fifteen years.

Errors And Omissions Excepted



Right from the start, your successful Sherry Party must go with a swing, free from the awkward pause and untoward incident.

How important then to serve a Sherry as fine as Findlater's. Its mellow welcome spreads a ripple of friendliness which soon sweeps into a stream of sociability. The party proceeds pleasantly, and the hours slip by begrudged by all.

You are certain of a successful Sherry Party if you first muster these two essentials—pleasant guests and Findlater's Sherries.

Here are four of Findlater's most popular Sherries:—

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FINDLATER'S COURT - - - - -	48/-
Medium dry pale, excellent at any time of the day.	
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Each of these whiskies has a



name of its own; only when



they are blended together



after years of maturing are



they called Johnnie Walker

You are probably wondering what one of these whiskies would taste like by itself. The blender, who tastes them, in testing glasses like these, knows them all and would explain not only how one Highland district produces different whisky from another, but how two whiskies made in the same Highland glen can have entirely different characters. He would also explain how carefully he blends all these good whiskies into an even better whisky — Johnnie Walker. Therefore, don't just ask for "Whisky." Ask for Johnnie Walker by name.



Born 1820 — still going strong

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

WE are getting so used to the electric trolley motor-bus that motorists need to keep a keen eye on their road behaviour, owing to the higher speed at which trolleys travel compared with the trams that they have replaced. A fleet of trolley-buses which can be manoeuvred independently of overhead wires is being built for the Newcastle-on-Tyne Corporation by Guy Motors, Ltd., of Wolverhampton. This produces another hazard for the unwary, who see the trolley-rod but no overhead wires, so do not realise the type of vehicle which is ahead or meeting them. When on ordinary service, these buses will draw their current from the overhead wires. The advantages of independent operation, from a busman's point of view, will be most pronounced in the event of a power breakdown or while garaging the vehicle.

This type of motor-bus was exhibited at the Commercial Motor Transport Exhibition, held at Earl's Court from Nov. 4 to the 13th. This biennial Show of commercial motors, the thirteenth of the

series organised by the Society of Motor Manufacturers and Traders, contained several novelties in heavy road vehicles. The motor-omnibuses which

The Bedford trucks built by Vauxhall Motors, Ltd., have had twenty improvements since the last Commercial Vehicle Show, held in 1935. Tin-plated pistons to give longer life to the cylinder bores, better oil distribution, and a lighter grade of oil now recommended are included in this list. At the Exhibition, Bedford vans were staged as sold to wholesale newsagents, biscuit makers, paint manufacturers, lamp makers, and engineering works, as well as in the form of ambulances for the Luton and the Ilford borough councils. The new thermal automatic control ensures that a cold Bedford engine shall quickly reach an efficient working temperature. This is particularly valuable in the case of local delivery vans used on work involving much stopping and restarting. Tyres for heavy vehicles were on view at Earl's Court, including a tyre with the unusual load capacity of $4\frac{1}{2}$ tons, giving a total load of 27 tons for a six-wheeled vehicle shown on the Dunlop stand.

The members of the Delegation of Motoring and Road Experts, a party of 224, returned from Germany after visiting

the roads as the guests of Dr. Todt, the General Inspector of German Highways, having had a most successful tour. Over 500 miles of new "motor ways" were inspected, and the system gave the impression of great size, surprising smoothness, and high speed with safety of travel. Further, the rate at which the roads were being made by the use of modern machinery was remarkable. In some cases as much as a quarter of a mile of road was made in a day with two shifts. At the end of this tour the Delegation passed the resolution that these new German roads are designed for future needs very much in advance of what is being done for a national road system in Great Britain.



WITH A PARTICULARLY PLEASING FRONTAL APPEARANCE AND COMPRISING MANY NEW FEATURES ENHANCING COMFORT, PERFORMANCE AND RELIABILITY: THE NEW "MINX," RECENTLY ANNOUNCED FOR 1938 AND NOW IN FULL PRODUCTION.

The new "Minx" is certainly an extremely handsome car. The Safety saloon is priced at £169; while the *de luxe* saloon is £184. There is also a four-seater drophead coupé at £215.

are used in Iraq were displayed by Thornycroft, and were a luxury type with dual gear-boxes providing eight forward and two reverse gears, which is a feature of the Amazon Thornycroft chassis. Driven by a compression ignition oil engine, these desert coaches have arm-chair reclining seats, an ice-chest for cooling drinks, first-aid equipment, and a Clayton-Dewandre heater for cold nights; with baggage accommodation on the roof as well as a luggage compartment.



"684 MILES FROM MARBLE ARCH": A MORRIS "TEN" SERIES III. SALOON PARKED NEAR AN AMUSING MILESTONE ON THE ISLE OF SKYE.



This is the Gin

made as only the purest and best Gin can be made, by the process of distillation and rectification, the secret of the House of Gordon

WHICH IS BLENDED WITH THE JUICES OF THE FINEST ORANGES AND LEMONS to make the Perfect Pair

Purity and perfect ingredients! The juices of the finest oranges and lemons blended with the finest and purest of gins, to produce Gordon's Orange Gin and Gordon's Lemon Gin!

Energising and exhilarating as an appetiser or cocktail, refreshing and invigorating as a long drink with tonic water, ginger ale, etc.

Health giving—not only because of the vitamins contained in the fruit juices—but because they are made with Gordon's Gin.

Gordon's

ORANGE GIN · LEMON GIN

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This England . . .



Stone circle at Castle Rigg—Nr. Keswick

RESPONSIBILITY for these ancient monuments has been fathered variously upon Druids, Celts and Neolithic man—with what truth we cannot say and the defendants cannot tell. It is even held by some—who doubtless have no sculptors in the family—that the modern commemorative statue is a lineal descendant of this prehistoric habit. Ribald or no, there is a sort of truth in this, in the sense that we in England have a gift for perpetuating what we hold to be memorable or good. The Great Age of English brewing was not yesterday—but the greatest brew is still among us. The respectful silence in which you view your first cromlech has something of the same quality as that which follows your first Worthington upon a thirsty hour.



Of Interest to Women.



Glorious Surprises.

There is no holiday in the world quite so exhilarating as that spent at a winter sports resort. The skies are blue, the snow mountains reflect the dazzling sun, and the air has a marvellous tonic effect. The three principal sports are ski-ing, luge-ing, and skating, where speed and dexterity are all important. However, it must frankly be admitted that there is nothing that causes more annoyance than discovering, on arrival at the slopes, that the outfits acquired at home are incorrect. This may, of course, be obviated if a visit is paid to the Winter Sports department at Harrods, Knightsbridge. Mr. Greenland is there again this year to give his expert advice on all matters connected with the sports themselves and their correct equipment. Beginners should certainly consult him about what they should buy, and everyone will enjoy his commentaries on the ski-ing films which are being shown daily in Harrods' theatre.

Something Different for Skating.

Something different for skating is always desired by the enthusiast, and Harrods have solved the problem by introducing the model on the left. It is cut in one piece, the braid trimming suggesting that it is a coat and skirt, and is made of cashmere jersey in dull cherry and violet shades; although it has a sliding fastening, the cost is only seven guineas. There are coats and skirts specially designed for devotees of this sport for five guineas and simple dresses for two and a half guineas. They are cleverly cut to give a Princess silhouette, although the skirts are arranged in such a manner that the movements of the wearer are never handicapped. A feature is here made of quilted jackets for slipping on at the end of a day's sport; some are cut on the lines of a mess jacket and others like a "wind-breaker."

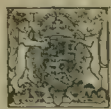
Ski-ing Outfits.

Perfectly practical and practically perfect are the ski-ing outfits that have gone into residence at Harrods, two of which are illustrated above. The model on the left has gaberdine trousers and a white wind-jacket with sliding fastenings. The scheme is completed with a blue-striped woollen scarf and gloves. A gaberdine blouse suit is seen on the right; the gloves are of wool and the cap is turned up at the back. Another outfit that is sure of a warm welcome has a white loden jacket with blue knitted-wool sleeves to match the gaberdine trousers. There are other ski-suits in proofed gaberdine for three and a half guineas. Naturally, the equipment department must be visited, where there are skis made of three different kinds of wood, coloured ski-sticks with gay thongs on the "baskets," waist lunch-bags, and waxing irons.

Preparing for Winter Sports.

Many instructors declare that prospective pupils gain proficiency far more quickly when they exercise before going out. Elizabeth Arden, 25, Old Bond Street, has evolved three exercises, one for loosening, one for balance, and one for strengthening the muscles. They are indeed of exalted merit and achieve the work that is claimed for them. Neither must the complexion be neglected, and room must be found in every trunk for a tube of the Protecta cream. At night, after the skin has been bathed with Tonic, cleansed with cream, and fed with Velva, the eyes must be treated with the Eye Lotion. This may be done with the aid of cotton-wool or an eye-bath; if time permits, it is advisable to lie down with two pads steeped in this lotion on the eyes. Emphasis must be laid on the fact that every night the skin should be lightly massaged with Velva or Orange Skin Food.





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An Evening Blouse

In multi coloured brocade this blouse is particularly suitable for fuller figures. Finished with piping round cuffs, neck, and on fronts, and tying with fringed ends.

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Large sizes 98/6

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★ Blue Grass Perfume, 12/6 to 7 gns. ★ Blue Grass Eau de Cologne, 6/6 @ 10/6 ★ Blue Grass Dusting Powder, 7/6 and 21/- ★ Blue Grass Eau de Toilette, 30/- ★ Blue Grass Bath Cubes, 3/6, Salts, 12/6 ★ Blue Grass Sachet, 6/6 ★ Blue Grass Japonica Powder, 7/6 and 12/6 ★ Blue Grass Soap, 3/- to 7/6

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NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

WEST AFRICA FOR WINTER SUNSHINE.

THE search for winter sunshine extends to almost all the known regions of the globe, within certain latitudes, and one of these, which is certainly becoming more and more popular, is the region of the West Coast of Africa, reached in about a week from an English port, and where sunshine is abundant and the sea is generally delightfully calm, for throughout the winter months gentle winds usually prevail in this quarter of the Atlantic. The lands of Africa's West Coast are rich in tropical scenery and interesting indeed is the life of the native peoples, mainly negro, whilst those of a studious turn of mind find it extremely instructive to note the effects of African reactions to the various activities of European civilisation which have been introduced into those spheres which are under European control.

West African history dates from long before contact with either European or Arab, for its Empire of Ghana is thought to have been founded as early as the third century A.D., and later there were the empires of Melle and Songhai, the latter one famous and very powerful. The Arab conquest of North Africa in the seventh century ushered in Arab influence, and by the eleventh century many negroes had embraced Islam. Then the quest of a sea-route to India led the Portuguese to West Africa, and they speedily discovered its potentialities in the matter of slaves, ivory, pepper, spices, and gold and, for a hundred years, the Portuguese held a monopoly of the very lucrative West African trade. In the middle of the sixteenth century, English traders appeared on the scene and quickly gained a footing in West Africa, followed by the Dutch, Danish, Swedish, and Germans (Brandenburgers). Fortresses of these rivals for trade sprang up along what was termed the Gold Coast, and the Dutch, ousting the Portuguese, succeeded in making themselves the dominant power. It was not until the nineteenth century that the Gold Coast became definitely British. The Dutch were supreme, too, on the Guinea Coast, ultimately giving it up to the French, who share it, as Senegal, with Gambia, which is British, and Portuguese and French Guinea. Sierra Leone was founded by Britain to provide a home for freed slaves; Liberia, as an independent republic, to shelter American negroes; the French

acquired the Ivory Coast and Dahomey, lying respectively west and east of the Gold Coast, and in the year 1861 Britain obtained Lagos, as a step to ending the slave trade in the Bight of Benin. Now the story is one of European co-operation with the West African to develop West Africa's wonderful resources, with the greatest advantage to both. The measure of the progress that has been achieved may be seen to no small extent in the course of a visit to those ports of West Africa which come under British colonial rule.

First, after a call at the pleasant isles of Madeira and Grand Canary, comes Bathurst, the capital of Gambia, a pleasant little town, built on an island at the mouth of the Gambia River. British trade with the Gambia dates from 1588, when Queen Elizabeth gave a charter to "certain merchants of Exeter, and others," for this purpose. Next is Freetown, Sierra Leone's capital, and which takes its name from the noble cause for which the Colony was

founded. It has a very picturesque setting, high hills rising behind it, and charming botanic gardens. Monrovia



HAULING UP THEIR CRAFT ON THE FLAT BEACH A PICTURESQUE SCENE ON THE GOLD COAST, WHERE NATIVE LIFE AND CUSTOMS PROVE OF EXCEPTIONAL INTEREST TO VISITORS.



TYPICAL OF THE SCENERY TO BE FOUND IN NIGERIA: A VIEW OF ONE OF THE LARGE RIVERS WHICH RUN THROUGH THE TERRITORY; SHOWING NATIVE WOMEN AND SMALL CHILDREN FETCHING WATER FOR A VILLAGE.

Photographs Reproduced by Courtesy of the Elder Dempster Line.

affords an opportunity of seeing how the negro runs his own administration, and then, at Takoradi, on the Gold Coast, the magnificent new harbour is in striking contrast to the fine old fortresses of Cape Coast Castle and Elmina. Accra, the Gold Coast capital, is an extraordinary blend of Africa and Europe, with its busy native quarter and lively market scenes, its up-to-date bungalows, and its splendid Achimota College and fine hospital; and Christiansborg, once a Danish fort, is now the Governor's residence! Lagos, the capital of Nigeria, has a similar charm, for there you can have polo and racing, as well as golf and tennis, and many of the amenities of a city in Europe.

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THE INVESTOR'S QUANDARY.

WANT of confidence abroad and utter uncertainty as to what may happen in America, combined with the undaunted progress of British industry, make up a queer tangle of problems for those who try to see their way with regard to the course of security prices. If we only looked at home, those who hold British industrial shares might feel very comfortable and happy. A steady procession of increased dividends and favourable company reports, makes the recent decline in security prices look extremely inopportune, and, consequently, appears to afford an exceptionally pleasant hunting-ground for those investors who have money available. On the other hand, we have to consider whether the want of confidence abroad, expressing itself in a rush to buy British Government securities and to lay in gold for hoarding purposes, is going to have sufficient influence to check the growth of foreign trade; and a still more urgent and difficult question is that of the extent to which the recession of business activity in the United States will, if continued, affect the demand for commodities and materials and so diminish the purchasing power of our oversea customers, on which our recent improvement in exports has been largely based. Already there has been a severe decline in the prices of metals and of rubber, the last-named having been cut in half in market value since last spring. When this sort of thing is happening, it is inevitable that users of rubber should buy sparingly and wait for the chance of a further fall. (Economic theory, of course, tells us that a fall in price attracts buyers to a market; but in fact, in times like these, it is much more likely to put buyers off.) If the rubber-growers and other "primary producers" are going to be obliged to tighten their belts and sell a restricted output, they evidently are not going to be such ready consumers of our manufactured goods.

BRITISH INDUSTRY'S OUTLOOK.

This need only mean that the pace of our recovery will be checked, not that anything like severe slump is in sight. We have plenty of work to go on with at home. House-building may at long last be coming near to an end of the job at which it has hitherto been busy—of making up for the deficiency of house

accommodation that had been left by the pause in its provision that was necessitated by the war. But slum clearance and overcrowding have still to be dealt with and factory building and expansion, to meet the growing demands of domestic consumers, are expected to keep the building industry active for some years, during which re-armament will also be keeping the industrial pot boiling. But from the point of view of shipping and of ship-building and of export trade, we want to see world trade increasing its activity, as it showed encouraging signs of doing, until this set-back in commodity prices made so many possible buyers of manufactured goods wonder whether it might not be better to wait awhile before making contracts. And so, once more, we have to come back to the possibilities of the United States, in order to try to see how far the profit-earning capacity of British industry will be able to be exercised to the full. It has already been relieved, by the downward movement of the prices of materials, of the fears that have lately been so often expressed by chairmen of industrial companies of a rise in cost of production that seemed at one time likely to be going to eat into the net revenue balance. It has in its favour abundance of cheap money, which is evidently going to remain cheap; skilled labour is scarce in some lines of trade, but it is either being trained or a substitute is being provided for it by mechanical means; and the cautious financial policy of most companies has furnished them with ample reserves. With its equipment improved out of all recognition and a good market at home, all that our industry needs to secure full activity and a further increase in employment is a better demand abroad.

INTERNATIONAL PROSPECTS.

When we look at its chances of achieving this ambition, which everybody wants and is only obstructed by international bad temper and American vagaries, it may be said in the first place that the primary producers, especially of metals, are now in a much better position to meet a partial recession in trade, without serious loss of purchasing power. They learnt during the depression of 1929 to 1932 to adapt supply to demand with some success, and so helped to lead the way to recovery by clearing off the surplus stocks of commodities that were a heavy weight on the world market. But these devices, useful as they have proved, are obviously only a palliative. For the active world-wide demand for commodities,

services and transport, we have to look to those who are in control of peace in Europe, and, even if that is secured, as seems likely, to Washington and Wall Street. Will the capricious parties, whose differences are now so all-important to the rest of the world, agree to work for recovery in the United States, or shall we have to get along as well as we can without them?

THE AMERICAN PUZZLE.

For answering this question an article full of statistical information appeared in last Saturday's *Economist*. It told us that recession there has already passed beyond argument, and that while on the score of the income available to consumers there is "everything to justify further sound expansion," the capital goods industries tell a very different tale. They have, in fact, started the downward movement, owing to various influences. The Federal Reserve policy, of raising the banks' reserve requirements, checked the incipient revival of activity in new issues, the heavy tax on undistributed profits made financing capital extensions out of profits more difficult, rising labour costs, at least encouraged by Governmental action, was another check on capital expenditure, and Washington's attempt to balance the Budget reduced the Government's own expenditure on capital goods—"it might almost have been a concerted programme to discourage capital investment." The consequent decline in the "heavy" industries reacted on the Stock Exchange, where the market had been regulated into a condition of extreme sensitiveness to selling pressure, and "sharp falls in security prices turned industrial hesitation into pessimism and pessimism into alarm."

This being so, the way to check the recession is evidently the removal of the obstructions to activity in the capital goods industries, for which there are plenty of customers waiting, if conditions were made favourable. "Much," says the *Economist*, "could be done to lower the cost of capital construction and to raise the margin of income of some industries, notably the railroads, which are at present unable to afford the re-equipment they require. Much could also be done by the adjustment of taxes which at present discriminate against capital expenditure." If Mr. Roosevelt wants better business in his country, here is the way pointed out for him. Or will he perhaps think that depression, with Wall Street as the villain of the piece, may be the better drama to stage, from the point of view of the Congressional election next year?



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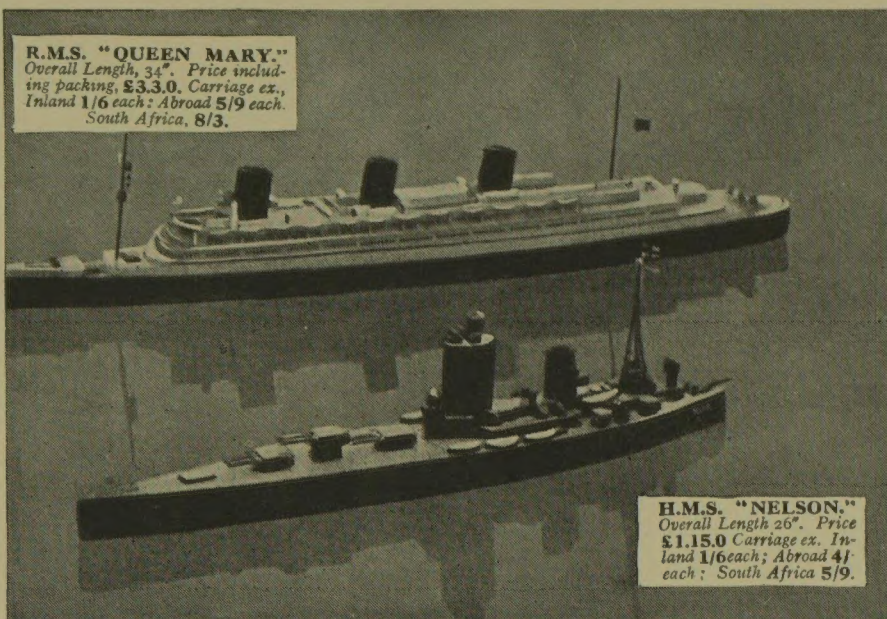
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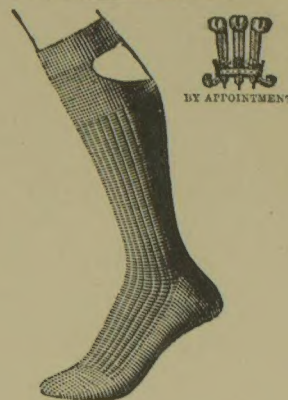
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